

LF Examiner®

Summer 2006
Vol. 9, No. 8

Special Issue: Effects of Digital Cinema on LF

Digital 3D Theaters Take Institutions Back to the Future

by Paul Fraser

I was discussing the advances in digital technologies with a film-buff friend of mine, mentioning that I had just read that the 20 minutes of 3D in *Superman Returns: An IMAX 3D Experience* was created by transferring 15 terabytes of data to film. "That's 15,000 gigabytes!" I exclaimed, as if it were impossible. We quickly extrapolated this to a full-length feature movie: more than 100,000 gigabytes, a mind-blowing number. Our conversation, replete with higher octave inflections on "gigabytes," was starting to sound like a bad imitation of a scene in the first *Back to the Future* movie. The 1955 Doc Brown (played by Christopher Lloyd) discovers that he will need 1.21 gigawatts (he pronounces it "jigawatts") to send the De Lorean time machine back to 1985. "One point twenty-one GIGA-WATTS!" Doc exclaims. "Great SCOTT!"

(see **DIGITAL 3D** on page 3)

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Digital Domes and the Future of LF

by Ed Lantz

Debates on large-format digital cinema have recently reached a climax within the LF community. Some say the digital writing is on the wall, while others predict it could be a decade or more before digital reaches the alleged 100 million pixels of LF film.

In the mean time, a parallel community has quietly embraced LF digital cinema, installing over 200 theaters worldwide. I am referring to digital domes, or "full-dome" video, the projection of megapixel digital imagery on dome screens. Full-dome technologies have taken the planetarium profession by storm in the last decade, as shown in the graph on page 12. (See www.lochness.com for the free Full-dome Theater Compendium online.)

Digital dome theater openings

It is no wonder they have spread so rapidly – these digital domes allow the planetarian to explore the night sky with unprecedented freedom, zooming in on deep sky objects, displaying the paths of celestial objects, and randomly jumping to any time period. As if this were not enough, the operator can then leave the earth entirely and observe the solar system from any desired angle, with accurate models of all planets and their many moons, or leave the solar system and galaxy entirely to view the large-scale structure of the universe, all based on the latest observational databases. Furthermore, digital planetariums also operate as LF cinemas, showing astronomical simulations, archaeoastronomy sites in 3D, and a

(see **DOMES** on page 12)

LF Production is Up

After a long period in which relatively few LF films were actively in production, the past few months have seen a remarkable number of new projects start or resume shooting.

A quick look at the "In Production" section on pages 15-16 reveals no fewer than five films listed for the first time, joining two others first listed in the May issue that also just started shooting. These films, and their production companies, are:

<i>Dinosaur Hunters</i>	David Clark, Inc.
<i>Mummies</i>	Giant Screen Films
<i>Ocean Frenzy 3D</i>	Giant Screen Films
<i>Roar 3D</i>	National Geographic
<i>Sea Monsters</i>	National Geographic
<i>Water Planet (3D)</i>	MacGillivray Freeman Films
<i>Wild Africa 3D</i>	nWave Pictures

In addition, *Wonders of the Great Lakes* (Science North) and *We the People* (Inland Sea Productions) will resume shooting this fall after being on hold for about two years. These nine join the seven productions currently active for a total of 16 films in production, the highest total (excluding DMR films) since March 2004.

Most are shooting in 15/70, although a few are using digital capture or 35mm. Four are 3D productions, including *Water Planet* (wt), MacGillivray Freeman Films' first 3D film.

This glut of production promises a busy spring next year, with nine films nominally set to open in the first half of the year,

(see **BIZ** on page 4)

Premiering This Summer

Superman Returns: An IMAX 3D Experience

The Ant Bully: An IMAX 3D Experience

See page 18.

Founded 1997 as MaxImage!

Summer 2006
 Volume 9, Number 8
 Issue #100!

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Published 11 times a year by
 Cinergetics, LLC, and distributed
 by first class mail.
 Printed in the USA.

ISSN 1532-5504

Subscriptions: US\$377
 Outside North America: US\$427
 All payments must be made in
 US funds.
 Substantial discounts are
 available for multiple subscrip-
 tions to the same address.

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The Insiders

This month's focus:
Theater operations

A Lose-Lose Situation

by Gary Monti

In 1999, as a new theater manager, I attended **Imax Corporation's** theater management seminar in Toronto. Participants were given intensive four-day instruction on film marketing, film launches, promotions, and all things IMAX. The most important message we took away from the seminar was the importance of the IMAX brand.

The IMAX brand is one of the most successful and recognizable in the world. It's amazing that so many people are familiar with IMAX, even those who have never visited an IMAX theater. At the seminar, Imax's affiliate relations staff imparted the company's wisdom on how to handle the IMAX brand and how not to confuse the public as to its meaning; we were instructed to never say "2D" or "3D;" it was "IMAX," "IMAX Dome," or "IMAX 3D." IMAX exhibitors are contractually obligated to maintain the brand standards outlined by Imax Corporation. The purpose of this strict adherence to the brand is to keep the public attuned to the nature of the "IMAX Experience."

The **Leroy R. and Rose W. Grumman IMAX Dome Theater** in the **Cradle of Aviation Museum** is located in Nassau County on New York's Long Island, where it is part of a larger "museum row" that includes a firefighter's museum and a children's museum. Nassau County has a population of 1.3 million; neighboring Suffolk County has 1.2 million; Brooklyn and Queens (both physically located on Long Island) and the other boroughs of New York City proper have a total population of 8 million.

Although there are several other giant-screen theaters in the metro area, ours is the only IMAX theater on Long Island. Many of our patrons have never been to another IMAX theater, and those who have usually did so while on vacation outside the New York City area.

As an institutional IMAX dome

theater, we have played, and continue to play, 3D films in 2D format. Most 3D films work very well on our dome. Some, in fact, actually play better in this format. However, I try to avoid opening a 3D film day-and-date with its wide opening, because of the distributor's advertising, especially if the producer is a Hollywood heavyweight. Does that sound nuts? Not when you consider how this advertising causes brand confusion in my audience.

When a 3D film is released, the producer emphasizes the fact that it is 3D in all of its advertising. While Imax and other LF producers provide format appropriate marketing materials for their 2D clients, it's hard to avoid a film's 3D advertising campaign.

Even when we show a 3D film nine months or more after its release, the 3D marketing can carry over. A number of people who came to our theater for *Ghosts of the Abyss*, *Aliens of the Deep*, and *Bugs* remembered that these films were released in 3D. We take the time to explain to these patrons the different types of IMAX experiences and the immersive nature of the dome. Most of them bought tickets and enjoyed the film. Some even bought museum memberships and have become avid IMAX fans.

In keeping with our mission as an aviation and space museum, we opened two 3D/2D films day and date: *Space Station* and *Magnificent Desolation*. Both films were launched with widespread advertising that emphasized that they were 3D products. For us, the resulting brand confusion was profound. Many of our patrons were disappointed and took away a negative view of our theater, feeling that it was not a "real" IMAX.

Our worst situation with 3D brand confusion was with **NASCAR**. Even though we launched the film long after its original release date, **NASCAR** fans on Long Island remembered the 3D marketing from the film's run in Manhattan. Add to this the fact that the *Tribune* newspapers first listed the film as **NASCAR 3D**. I

spoke to a number of people at the *Tribune* to get them to drop the 3D reference. They refused because **Warner Bros.** prohibits the title from being listed any other way. I appealed to the editor's journalist ethics, pointing out that he was knowingly publishing incorrect information, but to no avail. To make matters worse, the film opened on a long holiday weekend. Frustrated, I told the *Tribune* to remove the title altogether and that the listing should say only to call for films and show times. Needless to say, many angry **NASCAR** fans got a bad impression of our theater. Many turned on their heels and left. The listing matter was only remedied days later when Imax's marketing department intervened on our behalf.

While 3D film marketing has caused us some brand confusion, it pales in comparison with **DMR** releases.

Last September at the **Giant Screen Theater Association** conference in Boston, we met with Imax's film distribution team. We told them that we were willing to do a systems upgrade if that would give us the ability to play Hollywood **DMR** films day-and-date. They told us that we might not get "clearance," meaning that the films' distributors might not allow us to play them day-and-date.

There are three large multiplexes in our area, run by national theater chains. One of these local exhibitors blocked us. Imax said that we could play the film after its initial run in the 35 mm theaters, usually four to six weeks out. But by then the film, like many Hollywood titles, might have had "lost its legs."

The film we discussed in Boston was *Superman Returns*. At the spring **Giant Screen Cinema Association** conference, I revisited the clearance issue with our Imax film reps, who informed me that the studio still wouldn't release *Superman* to us day-and-date.

The marketing for *Superman* was substantial. It appeared everywhere: in print, on billboards, on radio, and on television. In these ads, the tag line says "opens Friday in theaters (see **INSIDERS** on page 19)

Berlin's Discovery IMAX Theater Closes

The Discovery Channel IMAX Theater in Berlin, Germany, one of the most popular and successful IMAX theaters in the world, closes on July 31, after being forced into insolvency proceedings as a result of a long-running legal dispute with **Imax Corporation**. The decision to close the IMAX theater was made when the building's landlord, **DaimlerChrysler**, leased the space to Berlin's **Stage Entertainment**, which will convert it into a 600-seat showcase for the **Blue Man Group** at an estimated cost of €3.5 million (US\$4.4 million).

In 2001, the IMAX theater's operator, **Big Screen Cinema Projektgesellschaft mbH**, stopped making payments to Imax for the mandatory service contract, asserting that such contracts violated German anti-trust law. In November 2005, the District Court of Munich ruled in Imax's favor, at which time Big Screen appealed the decision, asked for a stay of execution of the judgment, and applied for insolvency status.

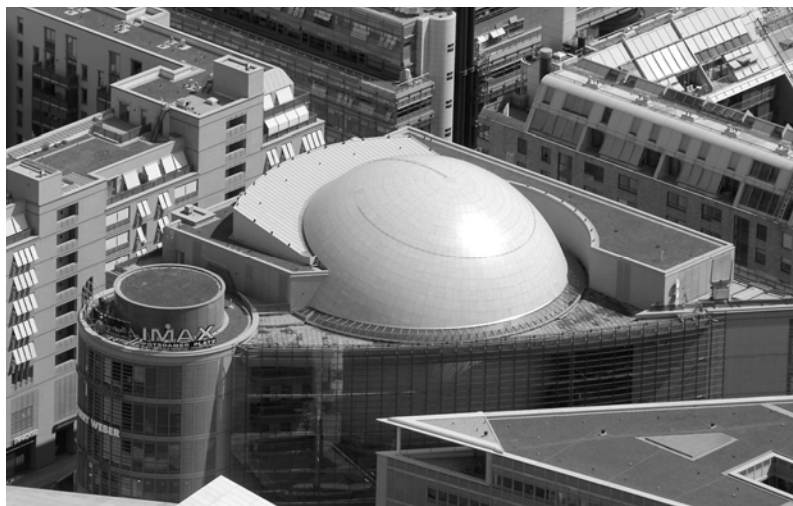
According to **Dieter Buchwald**, president of Big Screen, "the reason for the insolvency proceedings is not a poor state of the theater's business...[but] to ward off" Imax's attempt to obtain execution of the judgment before the appeals process was completed.

In a letter to *LF Examiner*, Buchwald says, "Over the course of the last few weeks, a due diligence examination carried out by Imax Corp. proved that the Discovery Channel IMAX Theater can indeed be run as a profitable venue. As a result, Imax entered into negotiations with building owner DaimlerChrysler about the possibility of Imax operating the theater itself. This offer, however, was rejected by the owner."

German press reports say that the insolvency lawyer appointed to administer the

case was surprised by DaimlerChrysler's decision to lease the theater to the Blue Man Group. *Die Welt* suggests that the landlord plans to sell the building soon, and prefers to have a long-term tenant not encumbered by the prospect of bankruptcy.

The Discovery IMAX Theater opened in October 1998 in the Potsdamer Platz, a section of Berlin that until 1989 had been No-Man's Land between the eastern and western sections of the divided city. It was one of the most expensive and sophisticated IMAX installations in the world and the only combination IMAX 3D and IMAX Dome theater to have two 15/70 projectors. The five other theaters with dome screens that can retract to reveal a flat screen, such as those in St. Paul, MN, Barcelona, Spain, and Gatineau (Hull), Canada, all use the same projector in both modes.



Berlin's Discovery Channel IMAX Theater.

Less than 18 months after it opened, Imax Corporation signed a deal with **Sony Corporation** to install a second theater in the massive new Sony Center, less than 200 meters from the Discovery theater. It is the only city in the world in which two competing LF theaters are so close together.

Despite being in a somewhat less visible location, the Discovery theater has been more successful than the other IMAX (now operated by the **CineStar** chain), thanks to aggressive marketing and the variety of its offerings. It has consistently offered more films on its schedule than any other theater in the world.

(see **BERLIN** on page 19)

CORRECTIONS

The New and Future Theaters list in the May issue incorrectly identified the new theater in Erie, PA (not Ohio). It is located at the Tom Ridge Environmental Center, near the Presque Isle State Park.

The Mailbox

Thank you for devoting so much space to my interview on the value of rough cut screenings. [See *LF Examiner*, May 2006.] You did a remarkable job pulling out the essence from a long dinner meeting, while making me sound more coherent and eloquent than I deserve credit for being. I hope it has proved helpful to some of your readers.

I should add that for the past 22 years, my creative partner, **Steve Judson**, has had a central voice in all the major editorial decisions that shape our films. His taste and creative vision are instrumental in every phase, from the first word of the

script to the final note of music. In addition, our post-production team here at MFF consisting of **Matthew Muller**, **Rob Walker**, and **Kana Goto**, have helped shape our methodology of testing and have played pivotal roles in each of our films. I want to make certain that all of these contributors share in the creative credit for our films.

—Greg MacGillivray

P.S. – The photo caption on page 11 identifies me as director. Actually, Steve Judson is directing *ALPS: Giants of Nature*. I am producing.

THE BIZ

DEALS

(from **BIZ** on page 1)

three in the fall, and two more on undetermined dates, a total of 14 in 2007. This would nearly triple 2006's total of five original (non-DMR) LF features. (*Dinosaurs 3D* has moved from December 2006 to March 2007.)

Roar to be converted to 3D

National Geographic Giant Screen Films has announced that it will convert its 2003 LF film *Roar: Lions of the Kalahari* to 3D for a 2007 re-release. It is the first time a live-action LF film has been converted to 3D in its entirety. The new version will premiere at the Smithsonian's National Museum of Natural History in Washington, DC, next February.

The conversion will be handled by Sassoon Film Design of Santa Monica, CA. According to a Nat Geo press release, the company "will take the scanned film negative — approximately 58,000 frames — and separate each object within the frames into layers through a process called roto-scoping. Sassoon will assign each layer a separate left-eye or right-eye spatial offset and an infinity point set to create a realistic stereoscopic image. The frames will be re-recorded back to film, as a separate left eye and right eye for projection, achieving the final three-dimensional effect on screen." RPG Productions is overseeing the process and handling quality control

of the release prints.

Mark Katz, president of National Geographic Giant Screen Film Distribution, says that the company decided to convert the film to 3D because "based on success of *Wild Safari 3D* we saw that a 3D film about Africa...had potential in the marketplace. Aesthetically and creatively [*Roar*] lends itself to the process."

The conversion is made simpler and less expensive by the fact that a digital intermediate of the entire film was prepared for the original release. Since it already exists in digital form, no new scanning is needed for the 3D version, as would be the case for an ordinary live-action film.

Next Potter, Spider-Man in DMR

The next films in the Harry Potter and Spider-Man series will be converted to 15/70 with Imax Corporation's DMR process and released to theaters simultaneously with their openings in conventional theaters.

Spider-Man 3, from Columbia Pictures, directed by Sam Raimi, and starring Tobey Maguire and Kirsten Dunst, will open on May 4, 2007. It is the second in the series to be released to IMAX theater, after 2005's *Spider-Man 2*.

Harry Potter and the Order of the Phoenix, the fourth film in Warner Bros.' popular franchise, will open in conventional and IMAX theaters on July 13,

2007. The second and third films in the series, *Harry Potter and the Prisoner of Azkaban* and *Harry Potter and the Goblet of Fire*, were also released in DMR editions, in June 2004 and November 2005, respectively.

Greg Foster, chairman and president of IMAX filmed entertainment, says that Imax and Warner are exploring "the possibility of converting some of [*Harry Potter 4*] into IMAX 3D," as was done for this summer's *Superman Returns* (see *Shorts*, page 32). However, no suggestion was made in Imax's press release (received just as this issue was going to press) that *Spider-Man 3* might also come out in a 3D version.

Imax expands in Russia

Imax Corporation has signed a deal with Rising Star Media to install an IMAX theater in St. Petersburg, Russia, next spring. The 2D theater will be located in KinoStar City, which an Imax press release says will be "Russia's largest cinema and family entertainment complex."

Rising Star Media is a joint venture between National Amusements, which operates 1,500 conventional and six IMAX theaters in North and South America and the United Kingdom, and Soquel Ventures, whose president, Paul Heth, has worked on revitalizing the cinema industry in Russia.

Imax deal re-opens NZ theater

In June, Imax Corporation signed a deal with Village SkyCity Cinemas in New Zealand to reopen the IMAX theater in Auckland that has shown only 35mm films for the last four years. The theater's 3D GT projector, originally installed in 1999, was not removed when the previous owner, Force Corp., stopped showing LF films in April 2002. The system recently received an upgrade to allow it to run two-hour films and reopened on June 28 in time to show *Superman Returns*.

Originally built by Australia's Cinema Plus Pty. Ltd. in July 1999, the 480-seat theater was acquired by Force Corp. in 2001 when Cinema Plus went into receiv-



Tim Liversedge's *Roar* will be converted to 3D.

Tim Liversedge Productions

THE BIZ

DEALS

ership after rapidly developing seven IMAX theaters in Australia, Thailand, and New Zealand. (Only three of the seven — in Sydney, Melbourne, and Bangkok — remain in operation today.) Force ran the theater for about two years, and it was the planned site of the fall 2003 conference of the **Giant Screen Theater Association** until its sudden closure in 2002 (see *The Biz*, *LF Examiner*, April 2002). Force was acquired by **SkyCity Leisure** that year, which later formed Village SkyCity Cinemas as a joint venture with Australia's **Village Roadshow** cinema chain.

Arizona Sci Ctr switches to IMAX

In June, with little advance notice, the **Arizona Science Center** in Phoenix switched its 285-seat LF theater from **Iwerks** 8/70 projection to an IMAX SR 3D system. The theater closed for the retrofit in late June and about ten days later, on July 1, had a soft opening. The official opening followed two weeks later.

A new silver screen 49x65 feet (14.8x19.7 meters), the same size as its predecessor, was installed and the twin SR projectors were moved into the booth. ASC's president, **Chevy Humphrey**, says that one reason the installation went so smoothly is that the booth was originally designed for IMAX. Another, she adds, was the professionalism and hard work of **Imax Corporation's** technical staff.

Humphrey says that the center made the change because it had had trouble getting desirable films in 8/70. She cites **Disney's** *Roving Mars* as an example: it features an Arizona scientist who has spoken at ASC about his work, but the studio didn't make it available to 8/70 theaters. When a private foundation offered to fund the theater's conversion, she and the board of directors jumped at the chance. The identity of the foundation will be revealed, and the theater will be renamed for it, later this year.

Originally opening in 1997, ASC's theater was the second LF screen in the Phoenix area, following the IMAX in Scottsdale that opened in 1991. That theater closed

in 1999, shortly after the IMAX 3D theater at the **Arizona Mills Mall** started operating in March 1998. In June 2005, **AMC** opened an MPX theater on the north side of Phoenix, about 15 miles from the science center.

Valencia closes, Fresno reopens

Regal Entertainment Group, the largest conventional exhibitor in the world and owner of 15 LF theaters, has moved one of its IMAX systems from a multiplex in Valencia, CA, near Los Angeles, to another in Fresno, CA, about 200 miles north. The Valencia theater ceased LF operations on June 4, and its 3D SR system was moved to Fresno, where a new silver screen was installed in the 271-seat Fresno theater in time for the June 28 opening of *Superman Returns*. A spokesman for the chain declined to give a reason for the move.

The Fresno IMAX first opened in June 2000, when it was part of the **Edwards Theatres Circuit**. It was closed fourteen months later when Edwards filed for bankruptcy. In early 2002, Edwards converted four of its other IMAX screens, including Valencia, to **Kinoton** 8/70 projection while its bankruptcy was pending. But when the chain was acquired by Regal in 2003, those screens were switched back to IMAX as part of the settlement of a claim **Imax Corporation** had filed against Edwards. The Fresno theater was not included, and has shown only 35mm since August 2001.

WGBH ends LF distribution

WGBH Giant Screen Films, the Chicago-based distributor of *Shackleton's Antarctic Adventure*, has ceased operations and is in the process of handing over its library to **National Geographic Giant Screen Film Distribution**. The transfer of *Shackleton*, which WGBH produced, has been completed, but arrangements for *Adventures in Animation 3D*, produced by **TFX Animation** in Montreal, are still being finalized.

The deal increases Nat Geo's inventory

of LF titles to 25, with two more in production and at least one in development.

WGBH's last LF employee, **Mary Kaye Kennedy**, left the company in June and tells *LF Examiner* she will spend the next few months relaxing, looking after son Jack, and planning her wedding, which is set for December.

Cinemark signs digital 3D deal

Cinemark USA has signed an agreement with **Real D** to install 150 digital 3D systems in Cinemark multiplexes. The first 17 were installed in time for the July 21 opening of *Monster House*. A Real D press release says that the deal "brings the total number of committed Real D Cinema screens to more than 350," but didn't say when the Cinemark installations would be complete.

Cinemark operates six IMAX theaters and 3,400 35mm screens at 316 locations in North and South America.

Christie/AIX signs another chain

Christie/AIX has signed a deal with **Rave Motion Pictures** to install 445 digital cinema systems converting the chain to 100% digital exhibition by the middle of 2007. Rave currently operates 23 multiplexes in nine US states, and will add four more locations this year. Fourteen digital 3D installations were completed in time for the opening of *Monster House* on July 21. Rave is the sixth exhibitor to commit to total conversion to digital projection with Christie/AIX.

Bud Mayo, chairman of **AccessIT**, parent company of **Christie/AIX**, says that, as of the end of June, the company had installed 500 digital cinema systems, and expects to reach its goal of 4,000 installations by the end of October 2007.

Scandal around Hyderabad IMAX

A legislative committee has determined that a former government official improperly approved the land deal for the IMAX theater in Hyderabad, India, that opened in July 2003. Investigators found 34 lapses

(see *BIZ* on page 6)

THE BIZ

PERSONNEL

(from **BIZ** on page 5)

in the process by which then chief minister **N. Chandrababu Naidu** gave **Prasad Media Corporation Ltd.** the right to acquire the land and build the theater complex, accusing him of favoritism toward the company. A 38-page report recommends that further criminal investigation be pursued and that the government take over the facility and turn it into a children's museum.

Naidu has denied the charges.

In an unrelated story, in late June the Hyderabad theater's windows were broken by Christians protesting its screening (in 35mm) of *The Da Vinci Code* after a statewide ban on the film was lifted by India's High Court.

Dodge hired by MFF

LF industry veteran **Mary Jane Dodge** has joined **MacGillivray Freeman Films** in the newly created position of manager of business development. Her duties will include developing sponsorships and strategic partnerships, new film projects, and joint initiatives with the MacGillivray Freeman Films Educational Foundation.

Dodge began her career in museums, helping to launch high-profile institutional theaters at Boston's **Museum of Science**, the **Liberty Science Center** in New Jersey, and the **Denver Museum of Natu-**

ral History. She opened one of the first IMAX theaters in a multiplex, the **Sony** (now **AMC Loews**) **Lincoln Square IMAX Theater** in New York City, and later launched the Sony IMAX theaters in San Francisco and Los Angeles.

Most recently she has been working as an independent consultant to LF clients including **SK Films** and **MacGillivray**. She has also been a frequent contributor to *LF Examiner*.

Winkelman back in Phoenix

In June, **Erik Winkelman** returned to the **Arizona Science Center** in Phoenix to be its chief projectionist, after spending seven years at LF theaters on the East Coast. Winkelman started his LF career in 1993 as a projectionist at the now-defunct IMAX theater in Scottsdale, AZ, the first to be built in the Phoenix area. In 1995 he moved to the IMAX 3D theater at **Moody Gardens** in Galveston, TX, where he was projectionist and assistant manager.

Two years later he was back in Phoenix to help launch the new Iwerks 8/70 theater at the Arizona Science Center as theater manager and chief projectionist. In 1999 he became manager of IMAX theater operations at the **Regal New Roc City IMAX** in New Rochelle, NY. While in New York he also helped out occasionally at the **Liberty Science Center** in Jersey City, NJ, and the **American Museum of Natural History** in New York City.

Walker joins MediaMerge

Jim Walker, formerly director of theaters at the **Bob Bullock Texas State History Museum** in Austin, has joined **MediaMerge, Inc.**, in Birmingham, AL, where he will work in the engineering division, designing sound and media systems.

Walker began his career in LF by helping to launch the Omnimax theater at **Science Spectrum** in Lubbock, TX, in 1993. From the position of projection manager he was promoted to director of public programs in 1995. In 1997 Walker helped with the opening of the IMAX Dome theater at the **McWane Center**,



Jim Walker

where he was theater director.

In 2000 he went to Austin to assist the startup of the Texas State History Museum's IMAX 3D theater, where he was also involved in the production and distribution of *Texas: The Big Picture*, an LF film made for the museum.

Grant leaves Fleet

Wendy Grant, director of marketing and communications at the **Reuben H. Fleet Science Center** since 2000, has left that position to pursue a full-time career in writing. Before joining the science center, she worked for eight years in the marketing department of San Diego's Miramar Naval Air Station, where she promoted the world's largest military air show, among other events and facilities. She also co-edited the book, *Fightertown, U.S.A.: A Tribute to NAS Miramar*. Grant began her career in the Community Relations Bureau of the County of San Diego Department of Social Services.

She tells *LF Examiner* that she is working on a novel and a screenplay, and that she is "looking forward to completing those two projects...and hopefully selling them!"

Kessler writes book about WWII

Klaus Kessler, who retired in 2001 after twelve years as customer support manager at **Imax Corporation**, has written a book, *Terms of War*, about the experiences of Christians and Jews in Nazi Germany in World War II. For more information, visit www.klauskesslerbooks.com.



Mary Jane Dodge

Digital 3D Theaters Growing in Institutions

(from **DIGITAL 3D** on page 1)

Great Scott indeed.

While Hollywood studios, conventional theater chains, and hardware manufacturers are charting their future together based on new digital cinema technologies that will move around billions of terabytes of motion picture data, the institutional marketplace is busy creating its own parallel universe. An increasing number of museums, science centers, zoos, and aquariums (and some commercial attractions) are adding d-cinema systems, and programming them with short-form documentary and “edu-tainment” titles.

The institutional market’s early adoption of d-cinema is reminiscent of the early days of LF. In 1985 there were 34 IMAX theaters around the world, most of which played just one or two documentary titles per year. The films were shorter — less than 30 minutes — than today’s standard of 40–45 minutes. I believe that the end of the “early days” of LF came with the 1985 release of *The Dream is Alive*, arguably the first LF blockbuster. Its success helped boost film production, distribution services, and theater growth.

Today, the entry costs for d-cinema are much lower than they were for LF film 20 years ago, for both theaters and filmmakers. Digital projectors are much less expensive than LF film projectors. A new building usually isn’t needed — d-cinema systems are often installed in existing unused or under-used auditoriums. And unlike the early days of LF, when all content for the new medium had to be created from scratch, d-cinema venues can use repurposed LF titles as well as material produced for other applications.

Original content for these theaters, with production budgets in the \$2 million range, can’t be too far away. So the tipping point to explosive growth in non-theatrical venues may be only a dozen or so more d-cinema theaters in institutional settings.

Interest is growing

The installed base of institutional d-cinemas is relatively small, probably fewer than 100 worldwide. But interest on the

part of museums and science centers, many of whom already have a giant-screen theater, seems to be on the upswing. In North America, d-cinema successes include installations at the **Science Museum of Minnesota**, Boston’s **Museum of Science**, the **Aquarium of the Pacific** in



Paul Fraser

Long Beach, CA, and the **Riverbanks Zoo & Garden** in Columbia, SC. **Moody Gardens** in Galveston, TX (the site of this fall’s **Giant Screen Cinema Association** conference), has a 4D system.

The **Museum of Science and Industry** in Chicago is getting ready to open its new 3D digital cinema in a renovated 150-seat auditorium. Philadelphia’s **Franklin Institute Science Museum** is seriously considering d-cinema as well. **Brian Edwards**, CEO of **Edwards Technologies, Inc.**, of California, the systems integrator behind four museum-based d-cinemas in the U.S., says he is in “final stage negotiations for three more U.S. institutions.” And ETI has partnered with a Slovenian company to fund a new d-cinema development company, doing business as **XpanD**. Several European institutions with giant-screen theaters are moving forward with plans for

their own d-cinema installations.

Ben Stassen, president of **nWave Pictures**, has been a pioneering force in 3D LF filmmaking, and is now focusing his company’s energies and resources on d-cinema. According to Stassen, more than two-thirds of nWave’s 48 client venues for digital content are in institutions. Furthermore, he says that about 200 of the more than 600 planetariums worldwide have already converted to digital projection systems, creating another opportunity for digital content. Stassen admits that the adoption of d-cinema in North American museums has not been as rapid as elsewhere, but he attributes this more to a shortage of sales staff than a lack of interest on the part of potential clients.

Why are museums adding d-cinema systems? Every manager contacted for this article whose responsibilities include a d-cinema operation confirmed that the initial or ultimate motivation was to find a new source of revenue while serving the educational mission of the institution. The upfront capital costs were manageable, and the modest operating costs yield a high margin from mostly incremental revenue. Another appeal of these systems is that they are highly automated. Shows are often run at the push of a button, requiring very little in extra labor. The marketing is deliberately kept modest, usually limited to up-selling or intercepting visitors once they are on site. Most U.S. museums charge a separate admission of about US\$3 or \$4 per person. Capture rates range from 10% to 20% of an institution’s overall attendance.

Low costs, high returns

Systems integrators and theaters that have installed 3D systems confirm that the hardware, which includes projectors (often several), servers, sound system, screen, and 3D glasses, should cost between \$150,000 and \$250,000 for existing auditoriums with seat counts of up to 200. Additional costs to renovate the space will vary, but can add another \$75,000 to \$200,000. So \$400,000–\$450,000 for the capital budget

(see **DIGITAL 3D** on page 8)

(from **DIGITAL 3D** on page 7)
is a reasonable estimate.

Operators of institutional d-cinema systems were unanimous in their satisfaction — if not outright elation — with box-office results to date and the nearly flawless reliability of their systems. Practically all claim to have paid back their initial investment, or are on track to do so. As **Derek Balsillie**, audio-visual manager for the Aquarium of the Pacific, says, “the revenues allow us to invest back into our mission, and deliver a conservation message...that’s pretty powerful.”

The Riverbanks Zoo & Garden doesn’t have a giant-screen theater, but in April 2003 opened its 175-seat “3D Adventure Theater” in an existing under-used auditorium. **Tommy Stringfellow**, director of marketing, had worked at the Six Flags theme parks, so he knew something about commercial attractions. But he knew that whatever they did also had to serve the conservation message. So he was pleased to show repurposed versions of nWave’s LF films *SOS Planet* and *Wild Safari 3D*. Not only has the theater achieved its attendance and financial results and paid back the \$430K bank loan, it increased average visit length and per capita reve-

nues. It also provided a new revenue source from private rentals and events like Last February’s Zooperbowl Party. In partnership with the local Time-Warner cable outlet, the theater presented the Super Bowl broadcast in HD as a pay-per-view event.

Digital moves into LF theaters

Although most d-cinema systems are located in small, under-used auditoriums, d-cinema systems are beginning to appear in existing giant-screen film theaters too. In January the **Tycho Brahe Planetarium** in Copenhagen, Denmark, added a **Barco** 3D digital projection system to its dome theater, which is equipped with both IMAX and Zeiss planetarium projectors. (See *Shorts*, *LF Examiner*, January 2006.) The digital system uses a new process that provides full-color 3D on the dome without shutter glasses, which are expensive, or polarizers, which don’t work on domes.

According to assistant manager **Steen Iversen**, the planetarium added 3D digital programming in an attempt to reverse several years of declining attendance. Today, half of the show schedule, and more than half of attendance, is 3D digital instead of 15/70 film. The results so far

have exceeded expectations. Not only did 3D digital halt the slide in attendance, it reversed the trend, with overall business up more than 40% year-to-date versus a year ago. Iversen summed up the results succinctly: “It saved our asses.”

Several other European LF theaters are, or may be on the verge of, following the lead of Tycho Brahe. In the past three months Iversen has had visitors from at least ten institutional LF theaters look at his d-cinema operation (although he declined to confirm names or affiliations of his visitors). There appears to be a particularly strong interest among museums with giant-screen domes. **Nelly Duval** of **La Géode** says that this fall the Paris IMAX Dome theater will install a digital 3D system like Copenhagen’s, splitting its screen time between digital and LF film presentations.

Three-D is the driver for new d-cinema systems at institutions. It offers a clear point of differentiation from other on-site media presentations, and seems to convey “fun” as well. The ability to show 2D HD presentations is not insignificant, but as one producer said, it’s hard to be *unique* in 2D, and people can now get the 2D HD experience on a nice plasma screen at home.

D-cinema content sources

While d-cinema can leverage the library of LF films, especially those with CGI sequences, this doesn’t necessarily lead to a significant increase in revenue to producers. nWave’s Stassen and **K2 Communications’ Bob Kresser** say that repurposing LF films can be expected to contribute only marginally to a LF film’s finances, so the potential revenue from d-cinema is not likely in the short run to help producers finance new LF projects. That said, Kresser says he “sees the digital theater universe as an important extension of the life and geographic reach of a large-format film.” He emphasizes that the extended reach that new d-cinema offers corporate sponsors of LF films is achieved only when the digital venues do not compete with the giant-screen theaters. Stassen agrees: “Original [digital] productions will be key” to the growth of the d-cinema market.

Repurposing existing LF films for d-



Entrance to the digital 3D theater at the Museum of Science, Boston.



The digital 3D theater at the Aquarium of the Pacific.

cinema distribution offers theaters some comfort with respect to the supply of content until the volume of original production picks up. nWave leads the way with 17 digital versions of LF titles in its portfolio. The Science Museum of Minnesota, Toronto's **SK Films**, and other producers have also made many films available in digital form for theatrical presentation. **Simex/Iwerks** has over 30 titles distributable to fixed-seat (non-motion simulator) auditoriums.

The owners of the LF industry's two largest film libraries — **Imax Corporation** and **MacGillivray Freeman Films** — have not yet repurposed any of their existing titles for d-cinema. MacGillivray is not actively pursuing distribution to d-cinema venues, nor has it entered into relationships with systems integrators to rep digital versions of their titles (despite claims to the contrary in the sales literature of at least one d-cinema integrator). **Mike Lutz**, MFF's director of distribution, said that while the company's focus remains single-mindedly on LF, they "are not married to analog," and are watching developments in d-cinema.

However, MFF has put a toe in the digital waters. It was among the first LF producers to release titles on home DVD, and in 2004 MFF and K2 transferred 10 titles

to HDTV for cable TV distribution.

Sources at Imax confirmed that the company has no plans to release its films to non-IMAX theaters, digital or otherwise. It is reserving its films for release on IMAX-branded digital giant-screen projectors, although it has not said when they will be available. (See *The Biz*, *LF Examiner*, May 2006.)

National Geographic Giant Screen Film Distribution, which controls a large library of LF titles, has a "sincere and genuine commitment to explore" d-cinema opportunities, according to president **Mark Katz**. "We're studying the marketplace...to [figure out] the way forward for repurposed content in the short run." National Geographic has engaged a consultant to help analyze its options, including licensing the brand to institutional operators who would program Nat Geo-branded d-cinemas with Nat Geo-provided digital 3D and/or 2D-HD content.

Content for the new d-cinema venues might come from National Geographic's existing LF titles. One possibility Katz admits is re-editing 3D sequences from *Lions 3D*, which Nat Geo is creating from its 2D live-action LF film, *Roar: Lions of the Kalahari*. (See *Shorts* on page 32???) Katz also sees the potential for a 3D digital version from *Sea Monsters*, an LF film

now in production. Longer term, and "if the business is there," Katz says Nat Geo will consider original productions, probably in 3D. He sees a "great ancillary revenue opportunity" for existing films, and "good prospects for original production, [but] not overnight." In contrast to the "run-and-gun" style of Katz's former employer, nWave, National Geographic is being "cautious and careful."

Just because an LF film can be converted to digital for exhibition, it doesn't mean that it will be, or that the \$40,000–\$50,000 cost of the transfer is a viable economic proposition, even for producers who have already embraced this new platform. Stassen believes that 3D is the key to making digital cinema work in the institutional marketplace, but he cautions that "LF films don't translate well" to the typical 12- to 15-minute running time of small-screen digital presentations. "People need the 3D wow factor every 30 seconds," he says. The d-cinema version of an LF film needs "totally different pacing. The framing [of the original LF film] is different, too."

Original production

In another parallel with the early days of LF, museum exhibitors like the Science Museum of Minnesota are beginning to produce original content for the new medium. SMM installed a digital 3D system in an under-utilized 250-seat auditorium and then served as executive producer for *Mars 3D*, an original program that premi-

(see *DIGITAL 3D* on page 10)



Two Panasonic HD projectors power the 3D theater at the Aquarium of the Pacific.

(from **DIGITAL 3D** on page 9)

ered in the theater in late 2004. It is being distributed to 3D cinemas worldwide by nWave.

"The *Mars 3D* program was the first public exhibition of images from the Mars mission that made the viewers feel like they were actually on the surface of the planet," says **Mike Day**, SMM's senior vice president of museum enterprises. Marketing research confirmed not only the appeal of the content, but also demonstrated "the power and promise that digital 3D holds for science centers." Day adds that "what the statistics don't reveal is the spark ignited when museum visitors see *Mars 3D*. On the night of the program premiere the audience applauded the first eye-popping sequence when Martian 'blueberries' floated off the screen." And ordinary visitors aren't the only ones enthralled. "Scientists are as well," Day says.

Other exhibitors have contributed to re-formatting and versioning of content for their d-cinemas. The Long Beach Aquarium re-scripted and produced a new English audio track for *Monsters of the Abyss 3D*, a 12-minute show produced by Paris' **Cité des Sciences et de l'Industrie** (La Géode's host museum) with French production company **Virtuosity** and other partners, and distributed by **WOW Factor Pictures** of the UK.

Possible disadvantages

Perhaps one of biggest concerns for institutions considering d-cinema is the potential for cannibalizing existing attractions, such as the giant-screen theater, planetarium, special exhibit, or other separately ticketed programs.

Day says it's the "number-one question" he gets, but adds, "there is plenty of data to validate there has been no cannibalization of the giant-screen theater by the 3D cinema in St. Paul. Our challenge is not cannibalization — it is not occurring. Our challenge is getting the capture rate up for the 3D cinema." SMM's Omnitheatre

attendance has been running at an impressive 81% of overall attendance, while the 250-seat 3D cinema has achieved an 18% capture rate, generating attendance of more than 12,000 a month for the past 18 months.

The Tycho Brahe Planetarium was initially concerned about cannibalization and took steps to avoid it, beginning with forced combination tickets: *Magnificent Desolation* in 2D 15/70 was combined with a short version of nWave's *SOS Planet*



An audience in the Science Museum of Minnesota's digital 3D theater.

(marketed as *Animal Vision 3D*). With audience interest in 3D so strong, Iversen is certain that the combo ticket drove up attendance for IMAX shows, and with it, overall attendance. In fact, he is so convinced that 3D digital is a driver of attendance that in November 2006 he plans to install a second 3D digital system, in a 45-seat auditorium.

By running LF films and digital 3D content in the same dome theater, Tycho Brahe introduces the potential for audience confusion. Some visitors may think the 3D digital show (with content that might be recognizable as being from an LF film) is an IMAX presentation. Iverson says he is sensitive to this, and has taken steps in marketing and staff training to make sure guests understand what their ticket is buying. The issue is similar to the one faced by multiplex operators who occasionally use their IMAX auditoriums for 35mm screenings.

Andy Wood, director of business operations at the Franklin Institute in Philadel-

phia, is looking at converting a 275-seat auditorium, which had been used for 3D laser shows, into a 3D d-cinema. But Wood is quick to point out that the OMNIMAX theater will still come first. He believes the giant screen will be "a more profitable venue than a smaller 3D theater," so until original production for d-cinema picks up, "the best films that come out in LF would likely play on the dome first, which then [raises] the question of whether our audience would return to see a 3D version of a second-run LF film."

If there is a consistent minor complaint from institutional d-cinema operators, it's that there's a dearth of usable marketing material to accompany the content. **Cherie Rivers** of Boston's Museum of Science says that while she's been very happy with the results and reliability of the digital 3D theater, the distributor-supplied marketing materials have been underwhelming. Rivers and her team have often been left to cut and paste from materials created for LF releases. "It's basically a free-for-all," she says.

Getting started

How does a theater get started? Existing digital system operators seem eager to help other institutions with advice and data, and most are quite willing to host visits by those who are seriously investigating their options.

Management consultants such as **White Oak Associates** are also ready to assist museums with feasibility analyses and business plans. According to president **John Jacobsen**, White Oak's **Mark Peterson** "has researched and developed an attractive economic model" for d-cinema in museums. White Oak's focus is on the "digital equivalent of a giant-screen theater," as well as smaller 3D digital cinemas.

There is a myriad of hardware, software, and other technical choices and purchases to make. Digital projector manufacturers include **Barco**, **Christie**, **Panasonic**, **Sanyo**, and **Sony**. While major institu-

tions usually have audio-visual or IT staffs capable of managing the technical side of such a project, most opt to hire a systems integrator such as ETI, **Electrosonic**, or Simex/Iwerks. An integrator's value is its expertise in planning, optimizing available spaces and budgets, and helping clients avoid costly mistakes. Integrators can also help with show and crowd control, and avoiding compromises to the guest experience.

As if digital 3D weren't enough, "4D" systems are finding their way into institutional settings too. The 4th "dimension" can be any combination of extra effects, such as squirts of water, scents, or vibrations in the seats. **Mike Frue**, VP and general manager of Simex/Iwerks, says his company is doing a lot of 4D retrofits these days. It recently won a bid to install a digital 4D system at the **South Carolina State Museum** in Columbia.

ETI, through its new XpanD venture, is planning to install 4D systems by adding a small motion platform to each of the theater seats.

The future of d-cinema

If, as some say, we are on the cusp of breakout growth in d-cinema, what sort of numbers are we talking about? Ben Stassen, who has staked his company's future on d-cinema, thinks a more instructive parallel than the early days of LF is the motion simulator business, for which nWave has been a prolific producer. He says there were about 120 motion simulator attractions in 1991; by 1999 there were over 2,000. He forecasts at least 1,000 d-cinema screens within five years, of which a sizeable percentage will be in institutional settings. "Don't forget," he says, "d-cinema is half the cost of a simulator." Stassen believes that a new generation of economical active shutter 3D glasses, such as the NuVision glasses being developed by **MacNaughton, Inc.**, will stimulate d-cinema growth, because they will help lower initial and operating costs while delivering a good 3D experience. (See box at right???)

With all the optimism that abounds, what do people see as potential impediments to growth? **John Wickstrom**, director of film distribution for Chicago's Mu-

seum of Science and Industry, says that even though d-cinema systems are affordable, in the institutional world, "no one is flush with cash." A d-cinema initiative often has to compete against other budget items, such as new exhibits. The chicken-and-egg problem of content availability that held the LF industry back for many years is also a factor. And there is some trepidation over technical standards.

At the end of the day, the decision to add a d-cinema system is not about choosing digital over film. Most people are convinced that it's only a matter of time before all content is captured and displayed digitally. The promise of digital technology is that the selection of content will be better than any alternative film system. D-cinema systems are potentially valuable because they offer institutions another programmable space — and revenue source

— at a relatively modest cost. St. Paul's Day says that a 3D digital cinema provides a means to "compete and remain credible... in an age of ever-present sophisticated electronic games and dramatic attractions for leisure time activity."

Finally, for all the effort that goes into the technical and economic analysis of d-cinema, it's probably fitting to close with what the president of one technology company said about the future of d-cinema: "the key is content, content, content."

Paul Fraser is acting senior vice president for business development for Smart Destinations, Inc., an attractions marketing company, and consults to clients in leisure, media, and entertainment. He spent 14 years in the LF industry, at Imax Corporation and Ogden Corporation. He can be reached at fraser@paulsfraser.com.

Not Your Father's 3D Glasses

Oregon-based **MacNaughton, Inc.**, is field-testing a small number of its new electronic active-shutter 3D glasses under the NuVision brand. MacNaughton gave itself a demanding design spec: make them very lightweight, durable, with a large viewing area, and with batteries sealed within the frames that are so long-lasting that they will outlive the glasses. NuVision is soliciting feedback from a select group of prospective customers and partners "to address some engineering issues" and "work out the kinks," according to **Vince Power**, marketing and sales manager. The goal is to be ready for large-scale manufacturing and distribution by October 2006. The cost efficiencies promised by the NuVision 3D glasses could speed the deployment of d-cinema.

MacNaughton's proprietary technology is in the circuitry and design. The circuitry enhances battery efficiency, delivering more than 800 hours of active viewing time. The design advantage is that the lightweight battery is encapsulated in the glasses to withstand repeated washings without ever being removed.

The target price for a large volume (over a million) order is \$25 a pair. Even at \$50 a pair, the likely unit price for smaller volumes in the institutional marketplace,

the cost will be around 10 cents per use, but with the enhanced performance expected from active shutter glasses.

The NuVision technology may help theaters control capital costs, too. The glasses work with a single 3D digital projector, and with a wide, non-high-gain screen that MacNaughton's RFD emitters (located in the projection booth) flood with signal, bouncing off the screen surface to the glasses.

President **Boyd MacNaughton** says his company is particularly interested in working with the edu-tainment market. MacNaughton says "it's a great place to start." Power echoes the sentiment, explaining that institutional theaters with specialty and LF theaters are early adopters and offer "a better feedback loop."

Of course MacNaughton isn't alone in advancing high-quality active and passive stereoscopic systems for theatrical use. California-based **Real D**, which provided stereoscopic technologies for **Disney's Chicken Little** last year and this summer's 3D release of **Sony's Monster House**, is MacNaughton's most formidable direct competitor. Barco, the large Belgian projector manufacturer, has developed its own stereoscopic glasses, marketed under the "Infitec" brand name.

Digital Domes Are Spreading Rapidly

(from **DOMES** on page 1)

variety of science and entertainment programming.

The full-dome field is also bursting with creativity unlike anything in the LF film industry. Spectacular animations are being produced on inexpensive PC clusters. Stunning multi-megapixel time-lapse cinematography is being shot with consumer and professional digital still cameras tethered to a laptop. Spherical compositing and editing are being performed using simple desktop tools with custom software plug-ins and low-end fisheye projection dome monitors. There are full-dome film festivals with “domie” awards for best immersive films, courses on immersive cinema, a highly active full-dome listserv, and a Web site devoted to full-dome discussions.

But it doesn't end there. There are more than 15 full-dome theater vendors and an equal number of full-dome show producers vying for a share of this growing market. Major science centers such as the **Denver Museum of Nature and Science**, the **American Museum of Natural History**, and the **Houston Museum of Natural Science** are collaborating on high-end full-dome productions and have received millions in NSF funding to do so. There are over 40 quality full-dome science programs with five or six new titles per year. Show topics include astronomy and space science, earth science, biology, and chemistry, and range from children's program-

ming with animated characters to high-end programs with scientific visualizations and simulations. There are even several music entertainment programs, one of which — **SonicVision** — was recently presented as a stunning 15/70mm trailer. The **International Planetarium Society** has established a Full Dome Video Committee which is actively pursuing open technical exchange and industry standards for full-dome show transfer, technical specifications for projection, and guidelines for full-dome workflow. Two special issues of the *IPS Planetarian* have been devoted to full-dome. Digital domes are quickly growing into an industry of their own.

Disruptive technology?

In his book *The Innovator's Dilemma: When New Technologies Cause Great Firms to Fail*, **Clayton Christensen** coined the term “disruptive technology.” A disruptive technology is a new entrant to a well-established technological base that initially does not match up to the superior performance of the incumbent technology. However, due to unique features that might include economic advantages, ease of distribution, ease of use, etc., the disruptive technology gains momentum and, driven by market forces, it quickly overtakes the incumbent, eventually exceeding performance of the prior art as a result of market-supported R&D. Digital domes exhibit the classic signs of a disruptive technology, having already disrupted the traditional

planetarium market, and they are likely soon to disrupt dome LF theaters as well.

Display system engineers claim that it could be a decade before digital technologies can rival the image quality of LF film. While this may be true in the strictest sense, there is more to the equation than pixels and lumens. For starters, LF film

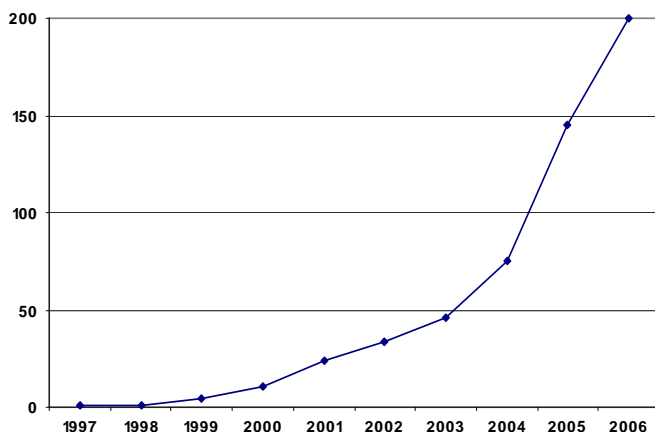


Ed Lantz

has some serious drawbacks compared to digital, including film grain that worsens with duplication, film gate jitter, strobing (due to the 24 fps frame rate — most digital systems are capable of 60 fps), and the usual suspects of image degradation: scratches and dust. Then there are the economic drivers. Film is expensive to shoot, edit, print, and distribute. This not only burdens the industry with a slow production cycle and limited theater market, it also limits creative innovation. There are very few experimental or student films shot on LF film. In contrast, the digital dome has democratized the immersive theater.

One must not forget the power of immersive visualization. When **Evans & Sutherland** first introduced the CRT-based fisheye star projector known as **Digistar**, most planetarians were not impressed. The stars were big, green, and fuzzy. Since it was a vector graphics projector, it was only capable of drawing points and lines. Yet this projector could do something that no other planetarium projector was capable of: take the audience through a virtual environment, a dynamic 3D database with moving stars and wireframe objects. I have seen an entire theater of children scream and duck in their seats to hide from a fuzzy green wireframe asteroid that appeared out of

Growth of Digital Dome Theaters



the black depths of space and hurtled on a collision course towards them. Even without high resolution or brightness, immersive graphics have a powerful effect on deep layers of the brain, due to the effect of optic flow across large areas of the retina, and the brain's opto-vestibular response that uses visual stimuli to determine spatial orientation. This immersive effect is also one of the primary differentiators of LF film.

So while the brightness and resolution of 15/70 are not quite obtainable with current digital projection technologies (although some who saw the recent Digital Dome Demo at the **Reuben H. Fleet Science Center** might disagree), a powerful immersive effect can be obtained on a small portable dome screen with a \$20,000 fisheye projector. And make no mistake: it is the immersive effect that is attracting much of the full-dome community to this new medium. Should brighter, higher resolution systems become available, this would only be gravy for the full-domers. The same techniques and skills used to produce a 1K resolution production will easily scale to a 4K production, given the appropriate technology upgrade.

The full-dome medium is fostering a new generation of immersive cinematographers and artists, many of whom may join the ranks of, or even displace, today's LF talent. And as a reality check, full-dome programs are routinely produced today with many times the spatial resolution of early CG films made for 15/70, such as *The Magic Egg* (1984), which was produced and directed by **Eddie Garrick** of **Garrick Films** for ACM SIGGRAPH in cooperation with the **Science Museum of Minnesota**.

Also, it is no secret that very few LF films are shot completely in dome fisheye format. While recent efforts to digitally remaster flat-screen LF films into fisheye geometry are noble, there is no substitute for true spherical geometry. Many IMAX Dome theaters are left feeling neglected, adding to the digital dome momentum.

The digital edge

Beyond pixels, lumens, democratization, and economics, digital technology offers an element that film will never provide:

real-time interactivity. While many who hear this term envision seats equipped with button boxes, the most robust real-time applications are interactive journeys led by a skilled presenter. Led by planetarians with strong roots in traditional planetarium shows, these digital-age storytellers, such as AMNH's **Carter Emmart**, navigate audiences through the most extensive and advanced visualization databases available. The modern digital dome essentially holds a navigable 3D visual model of the known universe, from geospatial imagery all the way out to the large-scale structure of the universe. Even quantum phenomena are being explored with these systems.

With video game revenues now exceeding the income of Hollywood movies, one can imagine that it is only a matter of time before a "killer app" is introduced into the digital dome that provides a "sticky" (i.e. addictive) interactive gaming experience. The next-generation digital dome is likely to allow real-time simulations of planets, life-forms, and even civilizations, created by individuals, classes, or universities, and brought together on the big screen for an entertaining simulation or "educational shoot out." **Will Wright's** *SPORE* video game is perhaps a portent of what is to come in these spaces. Real-time artistic performances are also on the horizon, and are already being pioneered by several

digital theaters worldwide.

Screening LF films will likely be a subset of future digital dome capabilities, not the primary application. Even here, the real-time capabilities could provide enhanced features, including rapid updating and customization of LF programs. Immersive cinema could become a seamless hybrid of interactive simulations, game-based storytelling, journeys using immersive telepresence, collaborative projects using networked domes, and other digital cinema devices.

The business impact of digital

Perhaps just as interesting as the technological waves of change that will ripple through the LF industry in the coming decade will be the repositioning of the dominant manufacturers in the field. Will **Imax Corporation** retain its leadership position in the LF dome, or will the future brand be **D3**, **E-Sky**, **ADLIP** or **DigitalSky**? Might we some day find a single unifying label that stands out in the minds of the public for these unique spaces? Will it be called a Cyberdome, Digital Dome, Imaginarium, or IMAX? Will there be a single proprietary standard dictated by a powerful corporate brand, or will there be an open standard that all vendors can strive to achieve? **Visual Acuity's Blair**

(see *DOMES* on page 14)



The Reuben H. Fleet Science Center hosted a Digital Dome Day in March.

(from *DOMES* on page 13)

Parkin and **Jim Costigan** persuasively argued at the IPS 2004 Full-dome Summit that having a single vendor dominate the LF field was ultimately an unhealthy state of affairs. (See www.full-dome.org for the full set of summit papers).

Some in the full-dome field see a window of opportunity for the development of open standards for the next-generation of LF digital theater, before a dominant player emerges. This would be a pro-active standard that would dictate requirements for manufacturers to meet, rather than passively adopting proprietary technologies from vendors that rarely play well together. Much as **THX** is an open standard for motion picture sound systems that require vendor qualification, the next-generation digital theater standard could provide a new brand name and level playing field for digital dome vendors, defining both display requirements (resolution, brightness, contrast, frame rate, etc.) and software requirements (database format supporting multiple vendor playback engines and effects).

Others point out that such an effort would require an unprecedented level of cooperation between institutions and vendors (read: it's impossible), and that conforming to a proprietary format from a single powerful vendor does have its advantages. Time will tell how this scenario will play out. In the meantime, with the support of NSF and others, the IPS continues to pursue forums, preliminary standards, and guidelines designed to facilitate show distribution, common technical specifications, and technical exchange between digital dome theaters. Fortunately, the fact that full-dome programming is digital makes image format conversions a fairly straight-

forward, albeit machine-intensive, affair.

The digital future

Whatever the future holds, it will likely be digital. However, there is still a way to go before digital will meet the image standards expected by the LF community. Quality control in digital theaters varies widely from institution to institution, with few standards for image quality and color control, despite early efforts by IPS and individual vendors.

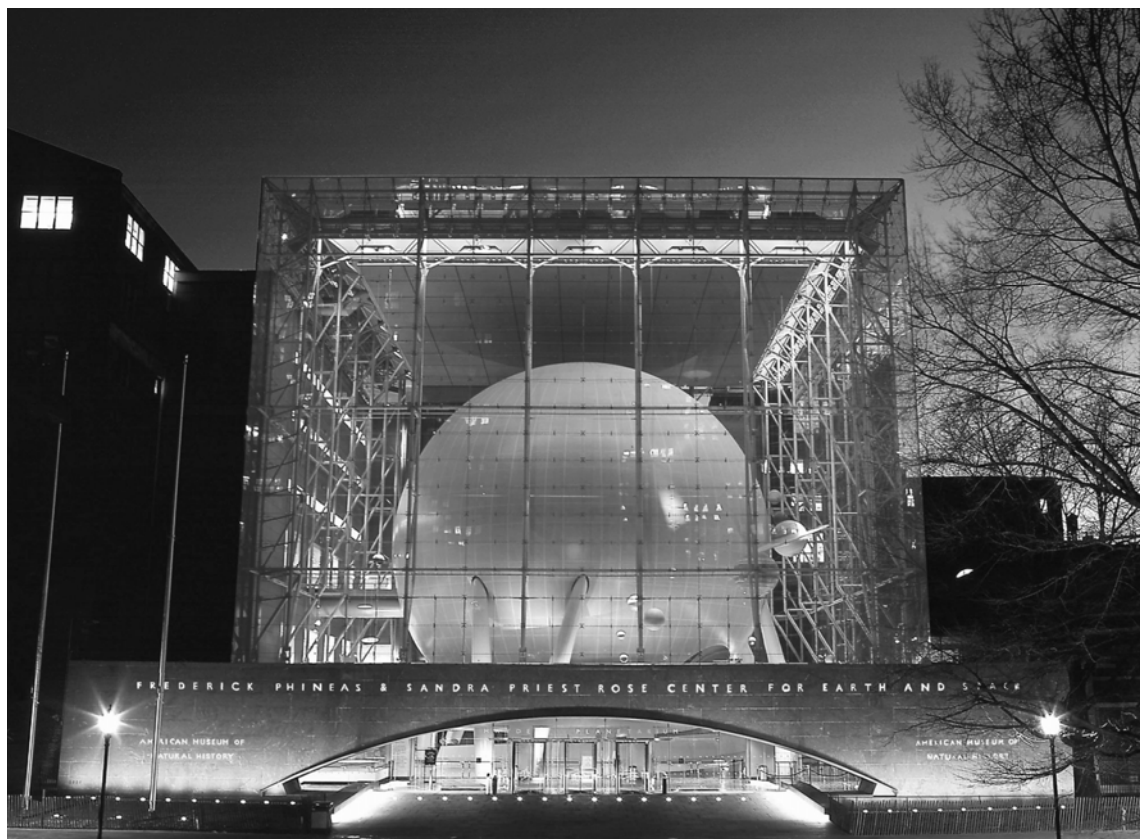
But digital domes are thriving, in part because the productions are largely based on 3D animations, simulations, and real-time image generation, not live-action cinematography. Most early experiments in digital LF live-action production, such as **John Weiley's** *Heart Of The Sun*, based on his 15/70 film *Solarmax*— have relied on film for image capture. A digital LF camera is clearly vital for an all-digital workflow.

And the full-dome community is still waiting for the holy grail: an LF spherical projector that combines high resolution, high brightness, and high contrast into a

compact, affordable, and maintainable system. The momentum of the digital dome market has firmly captured the interest of **Sony**, **JVC**, **Barco**, **E&S**, and other advanced projector manufacturers, so new advances are likely just around the corner.

The original Omnimax theater debuted at the Reuben H. Fleet Science Center in 1973 as a combination planetarium and LF film theater. Thirty years later, at the invitation of director **Jeffrey Kirsch**, the Fleet hosted the first Full-dome Video Showcase as a part of SIGGRAPH 2003, with over 70 minutes of original programming. The digital dome is driving towards a seamless integration of planetarium and LF film — and a whole lot more.

Ed Lantz is an entertainment technology engineer, entrepreneur, and digital dome pioneer with 22 years experience in photonics, LF film, and digital projection. He is chair of the IPS Full Dome Video Committee, engineering consultant for Visual Bandwidth, Inc., and CEO of Harmony Channel, a national visual music cable television network. He can be reached at ed@visualbandwidth.com.



The Rose Center at the American Museum of Natural History in New York.

Photo by D. Firmin, AMNH.

GSCA Conference Preview: Galveston, Sept. 18–20

The Giant Screen Cinema Association will hold its first fall conference at Moody Gardens in Galveston, TX, Sept. 18–20. The meeting will include screenings of new films, presentations on films in production and development, panel discussions, a trade show, and award presentations.

Organizers expect about 400 people for the conference, lower than the recent average for fall meetings in North America. One reason for this decline is the fact that only one new film — *Ride Around the World*, from Trinity Partners — will be screened in Galveston that wasn't shown at the GSCA's March meeting in Los Angeles (see *LF Examiner*, April 2006). However, the final version of MacGillivray Freeman Films' *Hurricane on the Bayou* will be screened (a rough-cut version was shown at the March meeting), as will the following previously screened new films:

Deep Sea 3D, Imax Corporation
Greece, MacGillivray Freeman Films
Roving Mars, Buena Vista
Wired to Win, National Geographic

Also to be screened is a newly revised version of 1994's *Treasure of the Gods: Zion Canyon*, distributed by Big Films, Inc., and a program of short films. (None of 2006's DMR films will be shown.) *Mira-*



cle *Dinosaurs*, a film from Japan mentioned in recent information sent out by GSCA, has been withdrawn.

The schedule also includes no fewer than eight professional development sessions, including a pre-conference workshop on "Giant Screen Theater Basics" on the Sunday before the conference proper starts. (A separate registration and fee is required for the workshop.) Panel discussions will continue the theme of "Big Business, Big Future" begun at the spring

meeting, with topics such as "Internet Marketing," "Revitalize Your Educational Programming," and "Ten Tools to Attract Sponsors."

The GSCA will present its annual awards for achievements in filmmaking and marketing at a closing dinner.

The conference host is Moody Gardens, a multi-venue facility that includes a rain-forest exhibit, an aquarium, and a science center (each under a glass pyramid), an IMAX 3D theater, a convention center, and a hotel. It was the site of the 1995 Giant Screen Theater Association conference.

Conference registration fees for GSCA members are US\$525 through July 31, \$725 from Aug. 1–18, and \$925 after that. For non-members the fees are \$925 through Aug. 18, and \$1,125 afterwards. The New Theater Workshop is \$75 for members and \$100 for non members.

The association is offering a special deal to members: register three people and the fourth registration is free. To register online, visit www.giantscreencinema.com.

GSCA Conference Schedule

Sunday, Sept. 17 (Pre-Conference)

8:00 a.m. – 12:00 p.m. Panel: Giant Screen Theater Basics Workshop and Luncheon (Separate registration and fee)
 8:00 a.m. – 12:00 a.m. Rehearsals, IMAX theater
 12:00 p.m. – 6:00 p.m. Registration, Moody Gardens Hotel
 4:00 p.m. – 7:00 p.m. Special Interest Group meetings
 4:30 p.m. – 7:30 p.m. Dome Theater Alliance (by invitation)
 8:00 p.m. – 9:00 p.m. Educators' Reception

Monday, Sept. 18

7:00 a.m. – 6:00 p.m. Registration, Moody Gardens Hotel
 8:30 a.m. – 9:30 a.m. Continental Breakfast, Moody Gardens Hotel
 8:30 a.m. – 9:30 a.m. Panel: Networking at the Conference: 10 Ways to Make the Most of it
 9:30 a.m. – 10:45 a.m. Panel: Internet Marketing
 9:30 a.m. – 10:45 a.m. Panel: Giant Screen 101: Designing Educational Films
 10:45 a.m. – 11:15 a.m. Break
 11:15 a.m. – 12:30 p.m. Panel: to be announced
 11:15 a.m. – 12:30 p.m. Panel: Revitalize your Educational Programming
 12:30 p.m. – 2:30 p.m. Members' Meeting Opening Luncheon
 2:30 p.m. – 3:00 p.m. Open time and travel to IMAX theater
 3:00 p.m. – 4:00 p.m. New film: *Deep Sea 3D*
 4:00 p.m. – 5:00 p.m. New film: *Hurricane on the Bayou*
 5:00 p.m. – 5:15 p.m. Break
 5:15 p.m. – 6:15 p.m. New film: *Wired to Win*
 6:15 p.m. – 7:30 p.m. Dinner on your own
 6:30 p.m. – 7:15 p.m. First Timer and "New to the Industry" Member Reception
 7:30 p.m. – 10:00 p.m. Opening Reception
 10:00 p.m. – 11:00 p.m. Shorts Program

Tuesday, Sept. 19

7:00 a.m. – 6:00 p.m. Registration, Moody Gardens Hotel
 7:30 a.m. – 8:45 a.m. Panel: Top Ten Tools you Need to Attract Sponsors
 8:00 a.m. – 8:30 a.m. Travel to IMAX theater
 8:30 a.m. – 9:00 a.m. Continental Breakfast
 9:00 a.m. – 11:45 a.m. Films in Production, Films in Development
 10:30 a.m. – 10:45 a.m. Break
 12:00 p.m. – 4:00 p.m. Trade Show and Luncheon
 12:00 p.m. – 1:30 p.m. Educators Only: Looking Forward to GSCA 2007 Vancouver: Luncheon and Workshop
 4:15 p.m. – 5:30 p.m. Panel: Behind the Curtain Technical Session
 5:30 p.m. – 6:30 p.m. New film: *Ride Around the World*
 6:30 p.m. – 8:00 p.m. On your own
 8:00 p.m. Distributors' Party (location to be announced)

Wednesday, Sept. 20

7:00 a.m. – 6:00 p.m. Registration, Moody Gardens Hotel
 8:30 a.m. – 11:00 a.m. Committee Meetings
 11:15 a.m. – 12:30 p.m. Round Table Discussion
 12:30 p.m. – 2:00 p.m. Lunch on your own
 12:30 p.m. – 2:00 p.m. Board Meeting, Part One
 2:00 p.m. – 3:00 p.m. Film screening: *Treasure of the Gods: Zion Canyon*
 3:00 p.m. – 3:15 p.m. Break
 3:15 p.m. – 4:00 p.m. Film Trailers Session
 4:00 p.m. – 5:00 p.m. New film: *Roving Mars*
 5:00 p.m. – 6:00 p.m. New film: *Greece: Secrets of the Past*
 5:15 p.m. – 7:30 p.m. Board Meeting, Part Two
 7:45 p.m. – 10:00 p.m. GSCA Achievement Awards Reception and Dinner
 10:00 p.m. – 12:00 a.m. Closing Party

The schedule is subject to change.



* New listing.

Underlined titles are 3D

Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Open Season

Sony Pictures Animation; distributor: Sony Pictures Releasing; directors: Roger Allers, Jill Culton, Anthony Stacchi; script: Steve Bencich, Ron J. Friedman; executive producers: John B. Carls, Steve Moore. Cast: the voices of Martin Lawrence, Ashton Kutcher, Debra Messing. 3D. Release: Sept. 29, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

Happy Feet

Kingdom Feature Productions; distributor: Warner Bros.; director: George Miller; script: Warren Coleman, John Collee, George Miller, Judy Morris; producers: Bill Miller, George Miller, Doug Mitchell. Cast: the voices of Hugh Jackman, Nicole Kidman, Robin Williams, Elijah Wood. 3D. Release: Nov. 17, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

Hurricane on the Bayou

MacGillivray Freeman Films, Audubon Nature Institute; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; script: Glen Pitre; executive producer: Audubon Nature Institute. Narrator: Meryl Streep. Release: Dec. 22, 2006.

— The final version will open in New Orleans in August and worldwide in December.

Big Wave Hunters

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP:

Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: Early 2007.

Lions 3D: Roar of the Kalahari*

Tim Liversedge Productions; distributor: National Geographic Giant Screen Film Distribution. 3D conversion: Sassoon Film Design. 3D. Release: February 2007.

— The 2003 film is being converted to 3D for release in 2007. (See The Biz, page 4.)

Dinosaurs 3D (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. 3D. Release: March 1, 2007.

— Principal photography is done. CGI is under way.
— July: Recorded narration by paleontologist Rudolfo Coria.

The Alps: Giants of Nature (wt)

MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producer: Greg MacGillivray; DPs: Greg MacGillivray, Brad Ohlund, Michael Brown, Ron Goodman; script: Stephen Venables; line producers: Mark Krenzien, Anne Marie Hammers; executive producers: Alexander Biner, Harrison Smith. Release: March 2007

— Principal photography is complete.

Dinosaur Hunters

David Clark Inc., Maryland Science Center, Giant Screen Films; distributor: Giant Screen Films; directors: Bayley Silleck, David Clark; script: David Clark and Bayley Silleck; DP: William Reeve; project manager: Jim O'Leary; producer: David Clark; executive producers: Greg Andorfer, Don Kempf. Cast: Mike Novacek, Mark Norell, Sterling Nesbitt, Alan Turner, Kristi Curry Rogers. 3D. Release: March 30, 2007.

— June: Began photography in New Mexico.

— August: Filming in Gobi Desert in Mongolia.

Fly Me to the Moon

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; script: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. Release: Spring 2007.

— Animation will continue through early 2007.

— Will be released as a digital 3D feature, and possibly in LF 3D as well.

— 15 minutes of the film will be shown at the GSCA conference in September.

Wild Africa 3D* (wt)

A follow-up to 2005's *Wild Safari 3D*, featuring guide Liesl Eichenberger and filmmaker Tim Liversedge.

nWave Pictures; distributor: National Geographic Giant Screen Film Distribution (US, Canada), nWave Pictures (world); director, producer: Ben Stassen; DP: Sean Phillips. 3D. Release: Spring 2007.

— June-August: Filming Tim Liversedge and Liesl Eichenberger in Botswana's Okavango delta.

Mummies: Secrets of the Pharaohs*

Giant Screen Films, Gravity Pictures; distributor: Giant Screen Films; director: Keith Melton; producers: Arabella Cecil, Don Kempf, Steve Kempf; DP: Reed Smoot; script: Arabella Cecil; Release: Spring 2007

— October: Filming will begin in Morocco, Egypt, and New York.

Wonders of the Great Lakes

Science North; distributor: tba; director: David Lickley; DP: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: May 2007.

— September-October: Shooting aials around the Great Lakes and story elements at Niagara Falls and on Lake Superior.

Balloon Fiesta (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2007.

— October: Film the Albuquerque Balloon Fiesta.

Dolphins & Whales 3D (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: Fall 2007.

— July: Two-week expedition in the Azores to film sperm whales and pilot whales.

— September: Three-week expedition off Rurutu Island (Polynesia) to film humpback whales.

We The People

Inland Sea Productions; distributor: Jodi Capps;

FlyMe

WOTGL
Mummies
WA3D

Balloon

SeaMon
D&W3DOF3D
WTP

Water

directors, writers, producers: John Altman, Aimee Larabee. Release: late 2007.

- May: Filmed at Mount Vernon, George Washington's home in Virginia.
- Filming aerials in the Washington, DC, area has been delayed until fall.

Sea Monsters: A Prehistoric Adventure (wt)

National Geographic; distributor: National Geographic; director: Sean M. Phillips; DP: T.C. Christianson; underwater DP: Bob Cranston; script: Mose Richards; producers: Lisa Truitt, Jini Durr; executive producer: Lisa Truitt, Tim Kelly. 3D. Release: October 2007.

- May: Filmed in the Bahamas.
- June: Filmed in Kansas.
- Principal photography is complete.
- Animation continues and editing is under way.

Ocean Frenzy 3D* (wt)

The creators of *Pulse: a STOMP Odyssey* document the feeding frenzy of sharks, dolphins, and other big game fish that occurs each year as billions of sardines make their way up South Africa's Wild Coast. Giant Screen Films, Yes/No Productions; distributor: Giant Screen Films; directors/writers: Steve McNicholas, Luke Cresswell; producers: Don Kempf, Steve Kempf, David Marks; DPs: Reed Smoot, David Douglas; editor: Steve McNicholas; score: Luke Cresswell; sound designer: Mike Roberts. 3D. Release: late 2007

- May-July: Filmed on shore and underwater off the coast of South Africa using Solido camera, IMAX 30-perf space camera, and Pace/Sony 3D HD camera rig.
- Additional footage still to be captured.

Water Planet* (wt)

Two father-daughter teams go on a river rafting expedition through the Grand Canyon in this 3D adventure about protecting the world's fresh water resources. Release coincides with World Water Day.

MacGillivray Freeman Films Educational Foundation; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producers: Greg MacGillivray, Shaun MacGillivray, Mark Krenzien; script: Jack Stephens; editor: Stephen Judson; DP: Greg MacGillivray, Brad Ohlund; executive producer: Harrison Smith. 3D. Release: March 2008.

- Principal photography begins in September on the Colorado River in the Grand Canyon.



David Clark, Inc., the Maryland Science Center, and Giant Screen Films shot in New Mexico for *Dinosaur Hunters* in June and July.

Premiering This Summer

Superman Returns: An IMAX 3D Experience

"Superman — born on a planet which has long since died — has been raised by adoptive parents on the Kent farm in Kansas. The young boy Kal-El is renamed Clark Kent, and though he has grown up among humans, he is not one of them. Under Earth's yellow sun, he can do things humans can only dream of, but to co-exist with them he must live a dual life as mild, unassuming Clark Kent, secretly transforming into the Man of Steel when the world cries out for him.

"But now, the world's crises have gone unheeded for five long years since Superman's mysterious disappearance. Without him, crime has risen in the city of Metropolis and beyond; that's not even counting the future destructive acts of Lex Luthor, who has been sprung from prison with the specific intent of using Superman's technological secrets for his own personal gain and glory.

"Lois Lane, star reporter for the *Daily Planet* and the love of Superman's life, has moved on since Superman left without a word. She has even won a Pulitzer Prize for her essay, "Why the World Doesn't Need Superman." Lois has other issues to contend with — she is now engaged to the editor's nephew and has a young son to

look after.

"But for Superman, the long search for his place in the universe ends back at the Kent farm, among the only family he has ever known. His destiny lies in Metropolis, where one look in Lois's eyes tells him that this place, among the flawed but ultimately good people of Earth, is his true home.

"And with Lex's plan coming to fruition mere hours after his return, the world will never need Superman more than it does now.

"Warner Bros. Pictures presents *Superman Returns*, a soaring new chapter in the saga of one of the world's most beloved superheroes, directed by **Bryan Singer** (*X2: X-Men United*, *X-Men*, *The Usual Suspects*). An extraordinary new vision that showcases groundbreaking visual effects technology, *Superman Returns* tells an intimate story of one man's unattainable love and struggle to belong against a backdrop of vast scope and scale, set in a modern-day Metropolis.

"*Superman Returns* stars newcomer **Brandon Routh**, **Kate Bosworth** (*Beyond the Sea*, *Blue Crush*), **James Marsden** (*X2: X-Men United*, *The Notebook*), **Frank Langella** (HBO's *Unscripted*), Academy Award-winner **Eva Marie Saint** (*North By Northwest*), **Parker Posey** (*Best in Show*), and

Oscar-winner **Kevin Spacey** (*Beyond the Sea*, *American Beauty*, *The Usual Suspects*).

"Directed by Bryan Singer, the film is produced by **Jon Peters**, **Bryan Singer**, and **Gilbert Adler**. The executive producers are **Chris Lee**, **Thomas Tull**, and **Scott Mednick**. The screenplay is by **Michael Dougherty & Dan Harris**, story by Bryan Singer & Michael Dougherty & Dan Harris. The director of photography is **Newton Thomas Sigel A.S.C.**; the film is edited by **John Ottman** and **Elliot Graham**; the music is by **John Ottman**. The film is based upon Superman characters created by **Jerry Siegel & Joe Shuster** and published by **DC Comics**."

Superman Returns opened worldwide on June 28.

The Ant Bully: An IMAX 3D Experience

"Poor 10-year-old Lucas Nickle (**Zach Tyler Eisen**) can't get a break.

"Recently moved to a new city with his family, he hasn't made a single friend. He gets nothing but grief from his teenage sister, Tiffany (**Allison Mack**), and not a whole lot of attention from his parents (**Cheri Oteri** and **Larry Miller**). Meanwhile, his loving but kinda kooky grandmother Mommo (**Lily Tomlin**) spends all her time trying to protect the family from those space aliens she's been reading about in the grocery store magazines.

"To make matters worse, Lucas has become the number one target of neighborhood bully Steve, who never misses an opportunity to push him around.

"In turn, Lucas delights in destroying ant hills in his yard, venting his frustration on the defenseless mounds of dirt and their tiny inhabitants by kicking them, stomping them and squirting them with the garden hose.

"But, unbeknownst to Lucas, there is a whole world alive and busy just underneath his feet, and what he sees as "just a bunch of stupid ants" are actually members of a complex society, with names and relationships, responsibilities and emotions. They're getting mighty tired of having their homes trampled by Lucas The



Destroyer. And they are ready to fight back.

"The magic potion that Wizard Ant Zoc (Nicolas Cage) has long been working on is finally finished. One drop in Lucas' gigantic human ear and he is instantly shrunk down to ant size and taken deep below the ant hill to stand trial.

"The Head of the Ant Council (Ricardo Montalban) proclaims Lucas guilty of crimes against the colony. Sentenced by the wise Ant Queen (Meryl Streep) to live among the ants and learn their ways to earn his freedom, Lucas finds himself in an incredible landscape suddenly teeming with life – and peril – that he never noticed or even imagined before, and embarks on the adventure of a lifetime.

"Against Zoc's wishes, his kind-hearted girlfriend, Nurse Ant Hova (Julia Roberts), volunteers to mentor the miniaturized human boy. Hoping to teach Lucas the ways of the colony and help him find that one special talent he has to contribute, she soon has her hands full – all six of them – just keeping him away from trouble.

"From Academy Award-nominated

filmmaker John A. Davis (Jimmy Neutron: Boy Genius) and producers Tom Hanks and Gary Goetzman (The Polar Express) comes the family adventure *The Ant Bully*, combining vivid state-of-the-art computer animation with a witty and heart-warming story for children of all ages.

"Opening in theaters nationwide July 28, 2006, the film will debut simultaneously in select IMAX theaters as *The Ant Bully: An IMAX 3D Experience*. Digitally converting the film's original 3D modeling into IMAX 3D, and featuring proprie-



tary IMAX DMR technology, it offers moviegoers an additional and uniquely immersive perspective on Lucas' adventures into this wondrous new world.

"*The Ant Bully* will be distributed worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company."

(from *INSIDERS* on page 2)

and in IMAX" or "see it at an IMAX theater near you." Our customers do not know the difference between a commercial and an institutional theater. All they know is that we are the IMAX theater near them, and why aren't we playing *Superman*? This happens with the release of every DMR Hollywood film.

We are a 300-seat theater in a population base of almost three million people. In what way do we threaten a national

theater chain? Why doesn't Imax see us as a regional resource? Our theater is in a lose-lose situation. We can't play an important IMAX product, and are then held accountable by our customers for not doing so. I suppose we should be happy that none of our multiplex neighbors has installed an MPX theater; the prospect of explaining the differences to our customers would be daunting.

By engaging in film partnerships with Hollywood producers, Imax has allowed

its partners to redefine its corporate model and its relations with its affiliates. This practice has diluted the IMAX brand and caused confusion for theater customers. Imax should increase pressure on the studios to desist in their clearance practices and respect a long established and successful theater network.

Gary Monti is director of visitor services at the Cradle of Aviation Museum in Garden City, NY. He can be reached at gmonti@cradleofaviation.org.

(from *BERLIN* on page 3)

In response to a request for comment on this story, Imax said, "the Discovery IMAX Theatre was in many ways extremely successful, drawing very high attendance and generating strong box office returns. Unfortunately, the cost structure put in place by the previous owner was quite challenging and, sadly, his aggressively litigious nature led directly to the theatre's closing."

Buchwald stresses that despite being

closed while insolvency proceedings were pending, the company has paid all debts owed to creditors, except Imax. He says that the closure results in the laying off of 46 mostly full-time employees in a city with over 20% unemployment.

In his letter, Buchwald says that in nearly eight years of operation the theater sold almost seven million tickets, making it the most popular LF theater in Europe and among the top eight in the world.

He closes, "My employees and I deeply

regret this unfortunate development, which could have been avoided with only a little goodwill from Imax Corp. I will return to the 35mm film industry and commit my energy and effort to the new digital 3D projection technology. I would like to take this opportunity to thank all producers, film distributors, colleagues, and friends in the LF industry for your long-term cooperation and sharing of knowledge. It has been a pleasure working with you all."

(from **SHORTS** page 32)

As befits an environmental center, the building was designed to meet the standards of the U.S. Green Building Council, and minimizes energy use and environmental impact. It is named for the former governor of Pennsylvania, who championed the state park during his administration.

Malta, Tsuruga, Bratislava close

LF Examiner has just learned of the closing, in the last several months, of the IMAX Vodaphone Theatre in St. Julian's, Malta, the Tsuruga IMAX Theater near Nagoya, Japan, and the Orange IMAX Theater in Bratislava, Slovak Republic.

The Maltese theater closed on Dec. 31, 2005, after five years of operation. According to marketing manager **Kate DeCesare**, "We incurred heavy losses over the last five years and lost any hope that we could turn this around. People in Malta simply did not find a 45-minute documentary film stimulating enough to pay standard movie prices, let alone premium prices that most theatres are encouraged to charge, because of the high costs associated with the format. It simply was not a viable operation for the **Eden Leisure Group**, despite all our efforts." Located in a 16-screen multiplex, the 296-seat theater is now showing 35mm films.

The Tsuruga IMAX Theater, which



The Tom Ridge Environmental Center in Erie, PA.

opened in September 1999, closed at the end of March after "poor performance for a long time," according to manager **Satoru Matsuo**. The SR system was removed from the 271-seat theater in May.

The Orange IMAX Bratislava closed on May 2 after having been open for just over two and a half years.

Milwaukee closes for upgrades

The Humphrey IMAX Dome at the Milwaukee Public Museum closed on June 26 for six weeks while a new **Evans & Sutherland** Digistar 3 Laser planetarium projector is installed. A full-dome digital video system will be installed at the same time. IMAX screenings will resume in August, although the first shows on the new planetarium system will not be ready until November.

Falwell school pondering IMAX

Liberty University, a Christian school founded by the Rev. **Jerry Falwell**, is considering putting an IMAX theater in an existing building on its Lynchburg, VA, campus. The university has hired consultant **Mark Peterson** of **White Oak Associates** to examine the feasibility of the project, which would probably cost between \$3 million and \$4 million and seat just over 200 people. Peterson says that the founder's son, **Jerry Falwell, Jr.**, believes the theater would be an asset to the greater Lynchburg community of about 250,000, as well as to the school, which serves 9,500 students.

Peterson has just submitted his report. If the university decides to go ahead, the theater could open as early as late 2007 or early 2008.

Possible future theaters

Recent news items from around the world have reported that IMAX theaters are being considered in the following locations: the Piedmont Triad International Airport, Greensboro, NC; a riverfront development project in Fort Smith, AR, that would include a casino and shopping mall; a mall in Vijayawanda, India, being developed by an incense company; and a cultural, recreational, and commercial complex being planned by the municipal government of Tehran, Iran.

Worldwide LF Theater Inventory

As of July 1, 2006

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		2	1		3		6
GOTO		22		1			23
IMAX	3	46	43	6	169	3	270
IWRK		22	7		23	1	53
KINO		1	2		6		9
MEGA	1	3	6	1	15	1	27
Other		7	9		3		19
Total	4	103	68	8	219	5	407

By Format and Operator Type						
		C = Commercial Standalone		CT = Theme Park		
		CM = Multiplex		I = Institutional		
		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70		2		1	3
	Total		2		2	4
Asia/Pac	8/70	5		6	22	33
	10/70			2	19	21
	15/70	10	12	2	25	49
	Total	15	12	10	66	103
Europe	8/70	3	5	5	11	24
	15/70	10	17	5	12	44
	Total	13	22	10	23	68
Middle East	8/70		1			1
	10/70				1	1
	15/70	1	4		1	6
	Total	1	5		2	8
North America	8/70	7	8	1	27	43
	15/70	26	57	4	89	176
	Total	33	65	5	116	219
South America	8/70				2	2
	15/70		2		1	3
	Total		2		3	5
World	8/70	15	14	12	63	104
	10/70			2	20	22
	15/70	47	94	11	129	281
	Total	62	108	25	212	407

Bookings: Summer 2006 by Film

1,057 bookings of 101 films in 302 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Los Angeles NA	5/1/06	10/31/06	Hyderabad		7/06	9/06	Bugs	Riccione	6/1/06	5/31/07
Africa	Menlyn	6/16/05	12/31/06	Incheon CGV		7/06	9/06		Albany GA	12/3/04	6/30/06
	Penrith	7/31/06	7/31/07	Irvine Reg		7/28/06	9/06		Baltimore	5/24/05	6/23/06
AIA3D	Toronto OP	6/1/05	12/31/06	Kansas City AMC		7/28/06	9/06		Birmingham UK	2/12/05	8/06
AIWC	Poitiers Imax 3D	2/4/06	12/31/06	Katowice CC		7/28/06	9/06		Calgary TWS	9/12/05	9/1/06
AJ	San Diego RHF	4/15/06	7/15/06	King of Prussia Reg		7/28/06	9/06		Corsicana	5/1/06	10/1/06
	Bogota	4/1/06	9/30/06	Krakow CC		7/28/06	9/06		Detroit SC	7/8/06	1/1/07
	Rochester MSC	4/1/06	3/31/07	Kuwait City		7/28/06	9/06		Grand Rapids Cel	4/9/04	6/1/06
Alamo	San Antonio 2D			Lansing Cel		7/28/06	9/06		Hastings	12/5/05	6/4/06
Alaska	Baltimore	5/29/06	10/31/06	Lodz CC		7/28/06	9/06		Leon Exp	7/14/06	11/14/06
	Berlin Disc	8/23/04	6/11/06	London BFI		7/28/06	9/06		Los Angeles CSC	3/23/04	6/1/06
	Charleston WV	1/29/06	7/28/06	Los Angeles NA		7/28/06	9/06		Moscow	9/30/04	9/30/06
	Nuremberg	1/1/04	6/30/06	Louisville NA		7/28/06	9/06		Norwalk	1/20/06	6/15/06
	Vancouver Imx	5/26/06	10/5/06	Madrid		7/28/06	9/06		Toronto OSC	5/5/06	1/5/07
ALBT	Coomera	11/1/05	10/31/07	Malaga Yel		7/28/06	9/06		Xalapa	8/15/06	12/15/06
	Karlshamn	2/1/05	9/15/06	Manila		7/06	9/06	CM	Shakopee	5/15/06	10/31/06
	Lucerne	7/1/06		Melbourne MV		7/06	9/06	CRA	Albuquerque	3/25/06	10/15/06
	Sioux Falls	5/27/06	10/6/06	Mexico City Cin		7/28/06	9/06		Barcelona	2/16/06	2/18/07
	Speyer Dome	9/18/03	6/30/06	Monterrey Cin		7/28/06	9/06		Charleston WV	7/21/06	1/31/07
	Toronto OP	6/1/05	12/31/06	Moscow		7/28/06	9/06		Fort Worth	2/1/06	8/3/06
AlienAdv	Berlin CS	3/1/00		Mumbai		7/06	9/06		Garden City	6/1/06	4/1/07
	Eilat Epic	4/4/04	12/31/06	Nashville Reg		7/28/06	9/06		Garza Garcia	5/1/06	10/31/06
	Fort Lauderdale	5/1/06	4/30/07	Natick JF		7/28/06	9/06		Hastings	4/5/06	12/3/06
	Kaohsiung	4/1/06	6/30/06	New York AMC		7/28/06	9/06		Karlshamn	1/15/06	8/31/07
	London BFI	7/23/05	7/23/06	Nuremberg		7/28/06	9/06		Lucerne	9/16/05	9/15/06
	Madrid	4/2/03		Ontario Reg		7/28/06	9/06		Madrid	5/1/06	10/31/06
	Nuremberg	8/15/06	8/15/07	Oviedo Yel		7/28/06	9/06		New Orleans	5/26/06	9/1/06
	Prague CC	10/13/05	6/30/06	Paris Gau		7/28/06	9/06		Stockholm	5/12/06	8/17/06
Amazon	Barcelona	7/1/05	6/30/06	Philadelphia		7/28/06	9/06		Syracuse	2/18/06	
	Charleston SC	9/14/05	9/13/06	Phoenix AMC		7/28/06	9/06		Victoria	6/17/05	6/16/06
	Kansas City Zoo	3/18/06	9/5/06	Pittsburgh Cmk		7/28/06	9/06	CV	Myrtle Beach	6/1/06	12/31/06
	Raleigh Exp	2/1/06	10/6/06	Poznan CC		7/28/06	9/06	Cyberwor	Birmingham UK	3/06	9/06
	Salt Lake City CP	6/15/06	9/8/06	Raleigh Exp		7/28/06	9/06		Col Springs Cmk	6/1/06	8/31/06
Antarc	Melbourne MV	1/1/06	12/31/06	Reading JF		7/28/06	9/06		Istanbul AFM	1/1/06	12/31/06
	Seattle PSC 1	3/1/06	2/28/07	Saint Louis Weh		7/28/06	9/06		Kuala Lumpur Di	10/27/05	10/26/07
	Shenyang SPP	3/1/06	9/10/06	Sandy		7/28/06	9/06		Poitiers Imax 3D	2/4/06	12/31/06
	Sydney WBS	1/1/06	12/31/06	Santa Fe Cin		7/28/06	9/06		Poznan CC	9/9/05	9/8/06
AntBully	Ann Arbor NA	7/28/06	9/06	Seoul CGV		7/06	9/06		Quebec	4/28/06	9/3/06
	Apple Valley Imx	7/28/06	9/06	Singapore SC		7/06	9/06	Dolphins	Seoul CGV	3/3/06	3/2/08
	Atlantic City	7/28/06	9/06	Spokane		7/28/06	9/06		Hyderabad	8/15/05	8/14/06
	Auckland Sky	7/06	9/06	Sydney WBS		7/06	9/06		Mumbai	12/2/05	12/1/06
	Bangkok	7/28/06	9/06	Taipei WVC		7/06	9/06		Parker	3/4/06	3/2/07
	Barakaldo Yel	7/28/06	9/06	Tampa Reg		7/28/06	9/06		Portland	3/15/06	6/16/06
	Barcelona	7/28/06	9/06	Tokyo Mer		7/06	9/06		San Diego RHF	3/31/06	6/30/06
	Berlin CS	7/28/06	9/06	Universidad Cin		7/28/06	9/06		Seoul 63	7/1/06	7/1/07
	Birmingham UK	7/28/06	9/06	Warsaw CC		7/28/06	9/06	DS3D	Ann Arbor NA	5/12/06	11/4/06
	Bristol	7/28/06	9/06	West Nyack Imx		7/28/06	9/06		Apple Valley Imx	3/3/06	7/06
	Buenos Aires NA	7/28/06	9/06	Woodridge Cmk		7/28/06	9/06		Atlantic City	3/3/06	7/06
	Buford Reg	7/28/06	9/06	AOTD	Birmingham UK	4/7/06			Austin	3/3/06	7/06
	Busan CGV	7/06	9/06		Saint Augustine	12/23/05	6/06		Baltimore	5/26/06	6/30/07
	Cathedral City	7/28/06	9/06	Apollo13	Hutchinson	2/1/05	8/15/06		Berlin CS	4/6/06	10/5/07
	Charleston SC	7/28/06	9/06	AR	Aguascalientes	3/06	9/06		Birmingham AL	5/27/06	11/22/06
	Chicago Imx	7/28/06	9/06		Atlantic City	2/06	9/06		Boston NEA	3/3/06	7/06
	Cincinnati NA	7/28/06	9/06		Barcelona	3/3/05	8/3/06		Buenos Aires NA	5/12/06	4/30/07
	Col Springs Cmk	7/28/06	9/06		Berlin Disc	2/05	6/06		Buford Reg	3/3/06	7/06
	Colleyville	7/28/06	9/06		Charleston WV	12/05	6/06		Cathedral City	3/3/06	7/06
	Columbus AMC	7/28/06	9/06		Guayaquil	4/06	10/06		Charleston SC	3/3/06	7/06
	Covington OTI	7/28/06	9/06		La Coruna	1/06	6/06		Chattanooga	3/3/06	7/06
	Cuernavaca Cmx	7/28/06	9/06		Madrid	3/3/05	8/3/06		Chicago Imx	3/3/06	7/06
	Dallas Cmk	7/28/06	9/06		Natick JF	2/06	9/06		Cincinnati NA	3/3/06	7/06
	Dearborn	7/28/06	9/06		Nuremberg	7/05	7/06		Dallas Cmk	3/3/06	7/06
	Denver CC Reg	7/28/06	9/06		Oviedo Yel	3/06	9/06		Dearborn	3/3/06	7/06
	Detroit AMC	7/28/06	9/06		Pitea	9/05	6/06		Denver CC Reg	3/3/06	7/06
	Dubai	7/28/06	9/06		Quebec	4/06	10/06		Dublin Reg	3/3/06	7/06
	Dublin Reg	7/28/06	9/06		Reading JF	2/06	9/06		Fitchburg Star	3/3/06	7/06
	Evansville Sho	7/28/06	9/06		Reno Fleisch	12/05	6/06		Fort Lauderdale	3/3/06	7/06
	Fitchburg Star	7/28/06	9/06		Saint Louis SC	6/1/06	9/30/06		Grand Rapids Cel	3/3/06	7/06
	Fort Lauderdale	7/28/06	9/06		Salt Lake City CP	12/05	6/06		Halifax	3/3/06	7/06
	Fort Worth	7/28/06	9/06		Thessaloniki	12/05	6/06		Harrisburg	3/3/06	7/06
	Fresno Reg	7/28/06	9/06		Valencia Spn	9/15/04	6/14/06		Hartford NA	3/3/06	7/06
	Ghaziabad Aer	7/06	9/06	Beavers	Calgary TWS	1/25/06	1/24/07		Indianapolis Imx	3/3/06	7/06
	Glasgow	7/28/06	9/06		Cincinnati MC	6/3/06	9/4/06		Irvine Reg	3/3/06	7/06
	Grand Rapids Cel	7/28/06	9/06		New York AMNH	4/15/05			Kansas City AMC	5/5/06	6/29/06
	Guadalajara Cin	7/28/06	9/06		Phoenix ASC	7/8/06			Katowice CC	5/17/06	5/16/07
	Halifax	7/28/06	9/06		Phoenix ASC I	2/1/06	6/30/06		Krakow CC	5/17/06	5/16/07
	Hampton	7/28/06	9/06		Saint Paul	3/17/06	9/4/06		Lansing Cel	3/3/06	7/06
	Harrisburg	7/28/06	9/06		Shanghai Dome	10/1/05	9/10/06		Las Vegas Lux	3/3/06	7/06
	Houston Reg	7/28/06	9/06	BP	Lucerne	5/1/06	6/30/06		London BFI	3/3/06	7/06

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
E3D	London SM	3/3/06	7/06	FON	Appleton	7/15/05	6/30/06	HaunCast	Vancouver TWS	2/16/06	12/1/06
	Los Angeles CSC	3/3/06	7/06		Baltimore	11/5/04	6/30/07		Berlin CS	4/5/01	12/06
	Los Angeles NA	3/3/06	7/06		Barcelona	7/22/05	8/30/06		Berlin Disc	4/5/01	12/06
	Louisville NA	3/3/06	7/06		Berlin Disc	9/1/05	8/31/06		Ellat Epic	4/4/04	12/31/06
	Melbourne MV	4/13/06	4/12/07		Bogota	12/1/05	11/30/06		Galveston	1/17/05	1/7/07
	Montreal SC	5/3/06	9/30/06		Boston MOS	5/28/04	6/30/07		Katowice CC	1/1/06	6/30/06
	Moscow	5/31/06	5/30/07		Calgary TWS	3/20/05	6/30/07		Kuala Lumpur Di	5/19/05	6/20/06
	Nashville Reg	3/3/06	7/06		Charlotte	2/11/05	6/30/06		London BFI	12/1/01	12/06
	Natick JF	3/3/06	7/06		Cincinnati MC	10/2/04	6/30/06		Madrid	6/12/02	12/06
	New York AMC	3/3/06	7/06		Des Moines	4/7/06	7/31/06		Manchester UCI	9/1/02	12/31/06
	Omaha Zoo	6/1/06	3/1/07		Durban	4/1/05	6/30/06		Melbourne MV	9/13/01	12/06
	Osaka Sun	3/3/06	7/06		Dwingleloo	6/1/05	5/31/07		Moscow	1/1/04	9/30/06
	Philadelphia	4/24/06	4/23/07		Edmonton TWS	7/1/04			Nuremberg	5/28/03	12/31/06
	Providence Imx	3/3/06	7/06		Fort Lauderdale	9/13/04	12/31/06		San Antonio 3D	8/15/03	12/31/06
	Quebec	6/23/06	6/22/07		Houston MNS	3/6/05	5/31/07		Sydney WBS	9/20/01	12/06
	Raleigh Exp	3/3/06	7/06		Jackson MS	2/1/06	7/31/06	HB	Barcelona	5/7/02	12/06
	Reading JF	3/3/06	7/06		Jakarta	11/1/05	10/30/06		Boston MOS	7/29/06	1/7/07
	Sacramento Imx	3/3/06	7/06		Leon Exp	12/1/05	6/30/06		Buenos Aires NA	5/11/06	5/31/07
	Saint Augustine	8/15/06	3/1/07		London SM	2/24/06			Calgary TWS	2/16/06	2/28/07
	Saint Louis Weh	3/3/06	7/06		Lucerne	2/15/05	11/30/06		Davenport	4/17/06	8/17/06
	Salt Lake City CP	3/3/06	7/06		Madrid	7/1/06	12/31/06		Edmonton TWS	1/1/06	6/30/07
	San Diego RHF	7/1/06	8/31/06		Malaga Yel	3/25/06	12/31/06		Guatemala City Alb	6/23/06	6/23/07
	San Francisco AMC	5/19/06	6/29/06		Melbourne MV	2/15/05	6/30/06		Guayaquil	11/1/03	12/31/06
	Sandy	3/3/06	7/06		Myrtle Beach	4/1/06	3/30/07		Hague	10/10/01	10/31/06
	Seattle PSC 2	3/3/06	7/06		Nanchang	11/15/05	11/30/06		Hampton	6/9/06	12/31/06
	Sinsheim	5/4/06	11/3/07		Nuremberg	11/1/05	10/31/06		Houston MNS	2/25/06	9/4/06
	Sydney WBS	5/25/06	5/24/07		Oakland	1/7/05	7/30/06		Indianapolis Imx	1/21/05	12/31/06
	Tampa Reg	3/3/06	7/06		Pittsburgh CSC	9/3/04	6/30/06		Kuwait City	11/13/04	6/13/06
	Tempe Imx	3/3/06	7/06		Quebec	2/20/06	2/28/07		Lucerne	1/1/06	8/31/06
	Tokyo Mer	3/3/06	7/06		Raleigh Exp	5/1/06	1/31/07		Madrid	11/6/02	10/31/06
	Vancouver Imx	3/3/06	7/06		Richmond SMV	9/18/04	6/30/07		Melbourne MV	10/7/02	12/31/06
	Virginia Beach	3/3/06	7/06		Rochester MSC	4/1/05	6/15/06		Norwalk	6/13/06	6/14/07
	Warsaw CC	5/17/06	5/16/07		Saint Louis SC	9/17/04	12/31/06		Oakland	1/1/06	12/31/06
	West Nyack Imx	3/3/06	7/06		San Diego RHF	5/28/04	9/30/06		Providence Imx	1/1/06	6/30/06
	White Plains NA	3/3/06	7/06		San Jose CA	7/15/04	7/31/06		Reno Fleisch	6/1/06	11/30/06
	Winnipeg	3/3/06	7/06		Spokane	8/20/04	6/30/07		Saint Paul	3/1/06	9/4/06
EMSH	Glasgow	6/25/04	12/31/06		Sudbury	1/30/06	9/4/06		Sioux Falls	6/1/06	5/31/07
	Moscow	7/1/05	6/30/06	Galapago	Sydney WBS	9/25/04	9/26/06		Speyer Dome	1/1/06	12/31/06
	Poznan CC	10/11/05	6/30/06		Tampa MOSI	5/27/06	5/31/07		Stockholm	11/30/01	12/31/06
	Prague CC	7/1/06	12/31/06		Valencia Spn	2/1/06	2/2/07		Sudbury	5/1/04	6/30/06
	Sinsheim	5/16/03	12/31/06		Victoria	10/7/04	6/30/06		Sydney WBS	7/22/02	12/31/06
	Castle Rock	3/9/2			Vulcania	1/1/06	12/31/07		Tampa MOSI	8/15/05	8/31/06
	Albuquerque	11/15/05	6/15/06		Moscow	10/24/05	10/23/06	HC	Toronto OSC	10/12/01	8/06
	Atlantic City	1/10/06	6/30/06		Taipei MCRC	7/1/05	6/30/06		Huntsville	2/1/06	2/1/07
	Chandigarh	5/15/06	5/14/07		Albany GA	5/6/06	10/31/06		San Simeon	8/17/96	
	Des Moines	7/1/06	4/1/07	GC	Appleton	8/19/05	6/30/06		Berlin Disc	4/1/02	12/31/06
	Manila	5/19/06	5/29/07		Berlin Disc	10/1/04	12/31/06		Istanbul AFM	11/25/05	11/24/06
	Mumbai	12/2/05	12/1/06		Dhaka	9/26/05	10/3/06		Karuizawa Mer	1/1/06	12/31/06
	Salt Lake City CP	6/15/06	12/07		Ghaziabad Aer	2/10/06	2/10/07		Salt Lake City CP	7/1/05	6/30/06
	Saint Felicien	4/1/06	9/30/06		Grand Canyon	11/1/99	12/06		Taipei WVC	2/1/06	1/31/07
	San Antonio Aztec	4/1/06	9/1/07		Hartberg	9/6/03	9/30/06		Vantaa	9/5/05	8/27/06
	Taipei MCRC	1/1/06	12/31/06		Houston MNS	6/1/05	9/30/06		Charleston WV	5/17/06	7/30/06
	Stockholm	11/25/05	11/1/06		Lucerne	5/1/05	8/31/06		Hastings	6/7/06	9/1/06
	Toronto OP	10/1/05	10/1/06		Menlyn	9/16/05	9/15/06		Lehi	1/1/06	11/1/06
	Alamogordo	10/1/05	10/1/06		Myrtle Beach	4/1/06	3/30/07		New York AMNH	5/30/06	9/26/06
	Appleton	2/3/06	8/31/06		Nuremberg	12/1/02	12/31/06		Pitea	3/1/05	8/31/06
	Baltimore	7/8/05	6/30/06		Penrith	7/16/05	7/21/07		Pittsburgh Cmk	6/2/06	6/1/07
	Birmingham AL	3/18/06	9/5/06		Speyer Dome	1/23/05	12/31/06		Rochester Cmk	6/2/06	6/1/07
	Boston MOS	9/8/05	6/1/06		Spokane	5/20/05	9/30/06		Salt Lake City CP	6/15/06	9/8/06
	Chantilly	12/10/04	12/10/06		Stockholm	3/1/04	12/31/06		San Antonio Aztec	4/15/06	4/14/07
	Columbus COSI	5/26/06	12/1/06		Yellowstone	2/10/06	2/10/07	Kilimanj	Gatineau	1/14/06	6/30/06
	Corpus Christi	2/3/05	12/31/06		Sudbury	3/1/03	3/31/07		Nuremberg	4/1/04	6/30/06
	Dallas MNS	5/27/06	11/27/06	GF	Saint Felicien	4/05	12/06		Albany GA	1/7/06	6/30/06
	Dayton	12/3/04	12/3/06		Taipei MCRC	1/1/06	12/31/06		Appleton	3/12/05	6/30/06
	Edmonton TWS	6/9/06	12/9/06		Vancouver Imx	3/1/06	10/31/06		Baton Rouge	1/1/05	6/30/06
	Garden City	12/10/04	12/31/06		Winnipeg	6/1/04	6/1/06		Boston MOS	9/28/02	6/30/06
	Hampton	12/10/04	12/31/06		Atlanta FMNH	8/19/06	8/18/07		Cincinnati MC	10/1/03	12/31/06
	Hong Kong SM	12/10/05	12/31/06		Berlin Disc	8/15/06	8/14/07		Col Springs Cmk	1/4/06	1/3/07
	Huntsville	3/11/05	8/31/06		Chicago MSI	2/16/06	6/15/07		Copenhagen	9/1/05	6/30/06
	Hutchinson	5/20/05	8/31/06		Cleveland	2/16/06	6/15/06		Corpus Christi	1/1/03	12/31/06
	Hyderabad	6/15/06	8/31/06		Copenhagen	2/16/06	6/15/06		Dearborn	9/1/04	8/31/06
	Indianapolis Imx	6/23/06	9/23/06		Denver MNS	6/9/06	2/15/07		Erie	7/1/06	12/31/06
	Kansas City Sci	8/5/06	1/31/07		Duluth	2/24/06	6/15/06		Evansville Sho	2/10/06	6/30/06
	Killeen	5/2/06	11/2/06	GN	Edmonton TWS	2/17/06	6/15/06		Fort Lauderdale	9/26/04	12/31/06
	Las Vegas Lux	12/10/04	12/31/06		Harrisburg	2/16/06	6/15/07		Fort Worth	9/1/03	6/30/06
	Los Angeles CSC	6/30/06	12/31/06		Louisville SC	2/16/06	2/15/07		Garden City	9/1/04	12/31/06
	Menlyn	7/1/06	10/1/06		Melbourne MV	6/15/06	6/14/07		Grand Rapids Cel	2/1/05	6/30/06
	Milwaukee	8/4/06	12/9/06		Memphis Pink	2/16/06	6/15/06		Hastings	12/1/03	
	Natick JF	1/27/06	6/1/06		Montreal SC	3/15/06	6/15/06		Houston MNS	6/5/05	12/31/06
	Oklahoma City	10/21/05	10/19/06		Nuremberg	6/1/06	6/1/07		Hutchinson	4/1/06	3/31/07
	Pensacola	6/3/05	10/31/06		Oklahoma City	3/10/06	3/9/07		Norwalk	1/17/03	
	Richmond SMV	5/27/06	10/1/06		Orlando SC	3/1/06	2/15/07		Portland	8/16/02	8/06
	Rochester Cmk	8/19/06	11/19/06		Providence Imx	5/12/06	9/12/06		Saint Augustine	9/4/04	7/31/06
	Saint Louis SC	3/11/05	12/31/06		Richmond SMV	2/16/06	9/06		Saint Louis Arch	5/29/04	
	Seattle PSC 1	12/26/04	12/31/06		Sacramento Imx	3/15/06	9/14/06		Saint Paul	10/7/03	6/30/06
	Seoul 63	2/1/06	8/1/06		San Diego RHF	2/16/06	2/07		San Antonio 2D	8/18/05	6/30/06
	Sioux Falls	5/27/06	10/6/06		Seattle PSC 2	2/16/06	6/15/06		San Diego RHF	8/2/02	9/06
	Taipei MCRC	1/1/05	1/1/07		Speyer IMAX	2/16/06	6/15/06		San Jose CA	10/1/03	12/31/06
	Toronto OSC	3/1/06	1/31/07	Greece	Spokane	2/24/06	2/1/07		Shreveport	9/7/04	6/30/06
	Victoria	5/26/06	11/26/06		Stockholm	2/16/06	9/12/06		Sioux Falls	6/1/06	5/31/07
	Washington NASM	3/11/05	9/06		Sydney WBS	6/29/06			Spokane	2/10/06	12/31/06
	Winnipeg	5/5/06	11/6/06		Tampa MOSI	2/16/06	6/15/06		West Nyack Imx	6/1/06	12/31/06

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
LOLL LS	Yellowstone	6/15/02	12/31/06	Mobile		3/1/06	8/31/06	Hyderabad		5/12/06	6/06	
	Loch Lomond	7/24/02		Oviedo Yel		5/27/05		Incheon CGV		5/12/06	6/06	
	Albany GA	5/1/06	11/3/06	Pittsburgh CSC		4/7/06	8/7/06	Irvine Reg		5/12/06	6/06	
	Davenport	7/1/06	6/30/07	Saint Louis SC		10/10/05	7/10/06	Kansas City AMC		5/12/06	6/06	
	Hartberg	3/15/06	9/15/06	Saint Paul		10/10/05	7/10/06	King of Prussia Reg		5/12/06	6/06	
M3D M3Dcc	Riccione	7/1/06	1/31/07	San Antonio 2D		1/1/06	10/1/06	Langley FP		5/12/06	6/06	
	Salt Lake City CP	6/15/06	9/8/06	Seoul 63		8/1/06	8/1/07	Lansing Cel		5/12/06	6/06	
	Moscow	1/15/06	1/15/07	Stockholm		5/12/06	8/17/06	Lincolnshire Reg		5/12/06	6/06	
	Karlshamn	11/1/05	10/31/07	Sudbury		9/30/05	6/30/06	London BFI		5/12/06	6/06	
	Stockholm	2/18/05	12/31/06	Syracuse		5/7/05		Los Angeles AMC		5/12/06	6/06	
MagDes	Stockholm	5/12/06	8/17/06	Toronto OSC		10/10/05	7/10/06	Los Angeles NA		5/12/06	6/06	
	Alamogordo	2/23/06	2/22/07	Barcelona		5/1/06	4/30/07	Louisville NA		5/12/06	6/06	
	Berlin CS	12/1/05	11/30/06	Birmingham UK		1/9/06	6/9/06	Mississauga FP		5/12/06	6/06	
	Birmingham UK	2/11/06	2/10/07	Denver CC Reg		9/23/05	6/15/06	Montreal FP		5/12/06	6/06	
	Bradford	9/23/05	9/22/06	Durban		3/15/06	3/14/07	Moscow		5/12/06	6/06	
	Branson	3/10/06	7/31/06	Edmonton TWS		10/1/05	6/1/07	Mumbai		5/12/06	6/06	
	Bristol	4/1/06	11/1/06	Kansas City Zoo		6/17/06	11/1/06	Myrtle Beach		5/12/06	6/06	
	Charleston SC	9/23/05	12/31/06	Menlyn		5/1/06	7/30/06	Nashville Reg		5/12/06	6/06	
	Copenhagen	1/14/06	1/13/07	Paris Geo		12/15/05	1/30/07	Natick JF		5/12/06	6/06	
	Davenport	11/25/05	6/15/06	Regina		5/12/06	10/13/06	New Rochelle Reg		5/12/06	6/06	
	Fort Lauderdale	9/23/05	12/31/06	Tampa MOSI		8/1/06	8/1/07	New York AMC		5/12/06	6/06	
	Glasgow	3/31/06	7/1/07	Victoria		4/15/06	6/30/06	Ontario Reg		5/12/06	6/06	
	Huntsville	11/23/05	11/22/06	Woodridge Cmk		3/31/06	6/30/06	Paris Gau		5/12/06	6/06	
	Hyderabad	2/13/06	1/31/07	Barcelona		2/24/06	7/15/06	Philadelphia		5/12/06	6/06	
	Kaohsiung	1/1/06	7/31/06	Garden City		6/13/05	9/06	Phoenix AMC		5/12/06	6/06	
	Katowice CC	2/24/06	2/23/07	Incheon CGV		1/12/06		Pittsburgh Cmk		5/12/06	6/06	
	Krakow CC	2/24/06	2/23/07	Kuala Lumpur Di		2/23/06	2/22/07	Raleigh Exp		5/12/06	6/06	
	KSC 2	9/23/05		Madrid		2/3/06	7/15/06	Reading JF		5/12/06	6/06	
	Kuala Lumpur Di	3/24/06	3/23/07	Omaha Zoo		1/27/06	7/26/06	Richmond FP		5/12/06	6/06	
	London BFI	9/23/05	9/22/06	Richmond SMV		3/22/06	6/25/06	Rochester Cmk		5/12/06	6/06	
	London SM	9/23/05	9/22/06	Saint Louis SC		3/1/06	9/30/06	Saint Louis Weh		5/12/06	6/06	
	Los Angeles CSC	9/23/05	6/22/06	Seoul CGV		1/12/06		San Francisco AMC		5/12/06	6/06	
	Melbourne MV	10/20/05		Lucknow		7/1/05	6/30/06	San Jose CA		5/12/06	6/06	
	Memphis Pink	3/4/06	10/10/06	Niagara		7/1/86		Sandy		5/12/06	6/06	
	Milwaukee	8/4/06	1/4/07	OnGuard OO	Singapore DC		2/13/99		Seattle PSC 2		5/12/06	6/06
Moscow	4/12/06	4/11/07	Chicago MSI			9/12/05	6/1/06	Seoul CGV		5/12/06	6/06	
Mumbai	1/20/06	1/31/07	Cincinnati MC			11/12/05	6/10/06	Singapore SC		5/12/06	6/06	
Omaha Zoo	1/27/06	7/26/06	Guayaquil			3/06	12/06	Taipei WVC		5/12/06	6/06	
Pensacola	3/1/06	2/28/07	Houston MNS			5/27/06	8/30/06	Tallahassee		5/12/06	6/06	
	Pittsburgh CSC	9/23/05		Jackson MS		10/23/05	11/15/06	Tampa Reg		5/12/06	6/06	
	Raleigh Exp	9/23/05	6/30/06	San Diego NHM		3/31/01	12/06	Tokyo Mer		5/12/06	6/06	
	Saint Augustine	11/26/05	7/30/06	Shenyang SPP		7/1/06	1/30/07	Toronto FP		5/12/06	6/06	
	Saint Louis SC	4/28/06	9/30/06	Tianjin		1/15/06	6/15/06	Tulsa Cmk		5/12/06	6/06	
	San Antonio 3D	1/1/06	7/1/06	Tijuana		10/18/01	12/15/06	Valencia Reg		5/12/06	6/06	
	Sydney WBS	10/20/05		Taichung BET		4/1/03	11/1/06	Vaughan FP		5/12/06	6/06	
	Victoria	2/1/06	7/30/06	Berlin CS		6/5/03	9/30/06	West Nyack Imx		5/12/06	6/06	
	Warsaw CC	2/24/06	2/23/07	Berlin Disc		6/12/03	7/31/06	White Plains NA		5/12/06	6/06	
	Washington NASM	9/23/05		Eilat Epic		4/4/04	8/31/06	Winnipeg		5/12/06	6/06	
	Appleton	4/7/06	10/10/06	Galveston		5/25/06	12/31/06	Woodridge Cmk		5/12/06	6/06	
	Atlantic City	9/23/05	6/30/06	Melbourne MV		2/1/04	6/30/06	Pulse	Lucerne	5/15/06	11/15/06	
	Barcelona	5/1/03	12/31/06	Moscow		10/9/04	9/30/06		Poitiers Omni		2/4/06	12/31/06
	Berlin Disc	10/1/04	12/31/06	Norwalk		6/16/06			Shakopee	5/15/06	10/31/06	
	Boston MOS	6/16/01		Nuremberg		7/29/04	12/31/06	Winnipeg		2/1/06	7/30/06	
	Cincinnati MC	5/1/03	12/31/06	San Antonio 3D		1/1/06	9/30/06	RATW	Austin	6/2/06	11/30/06	
Cocoa	4/16/03	12/31/06	Sydney WBS		7/1/04	8/31/06	Dallas MNS		5/31/06	10/22/06		
Durban	1/1/06	6/30/06	Tokyo Mer		7/15/06	8/31/06	Fort Worth		5/27/06	2/28/07		
Fort Worth	9/7/04	3/6/07	Branson		1/93	12/07	Lubbock		8/18/06	1/31/07		
Hague	10/14/04	12/31/06	Amsterdam PN		5/12/06	6/06	Norwalk		8/4/06	12/21/06		
	Hampton	8/1/05	7/31/06	Ann Arbor NA		5/12/06	6/06	Saint Louis SC	6/2/06	12/21/06		
	Madrid	5/1/03	12/31/06	Apple Valley Imx		5/12/06	6/06	San Antonio 2D	6/1/06	9/30/06		
	Manchester UCI	7/1/02	6/06	Atlantic City		5/12/06	6/06	Tampa MOSI	6/30/06	12/21/06		
	Melbourne MV	3/1/05	12/31/06	Birmingham UK		5/12/06	6/06	Penrith		7/1/00		
	Menlyn	7/1/06	12/31/06	Boise Reg		5/12/06	6/06	Garza Garcia		4/15/05	6/30/06	
	Norwalk	1/1/06	12/31/06	Bristol		5/12/06	6/06	Lucerne		11/29/05	10/31/06	
	Nuremberg	1/3/03	12/31/06	Buffalo Reg		5/12/06	6/06	Nuremberg		5/12/05	6/30/06	
	Oakland	12/17/04	9/30/06	Buford Reg		5/12/06	6/06	Omaha Zoo		6/1/06	11/30/06	
	Portland	11/2/01	6/06	Calgary FP		5/12/06	6/06	Paris Geo		6/22/05	6/21/06	
	Saint Louis SC	1/1/06	12/31/06	Cathedral City		5/12/06	6/06	Pittsburgh CSC		6/1/06	6/30/07	
	San Diego RHF	11/1/01	9/06	Chicago Imx		5/12/06	6/06	Rochester Cmk		10/8/05	8/31/06	
	San Jose CA	2/12/03	12/31/06	Cincinnati NA		5/12/06	6/06	Sudbury		5/1/06	12/30/06	
	Sioux Falls	6/1/06	5/31/07	Col Springs Cmk		5/12/06	6/06	Taipei AM		1/15/06	1/31/07	
	Speyer Dome	1/23/05	12/31/06	Columbus AMC		5/12/06	6/06	Tijuana		2/1/06	7/31/06	
	Toronto OP	7/1/04	12/31/06	Cuernavaca Cmx		5/12/06	6/06	Toronto OP		5/15/05	9/30/06	
	Winnipeg	8/1/05	6/30/06	Dallas Cmk		5/12/06	6/06	ROF RovMars	Nuremberg		3/25/06	9/24/06
	Grand Rapids Cel	8/15/06	8/14/07	Davenport		5/12/06	6/06		Chantilly		1/27/06	9/06
	Lelystad	12/19/05	12/19/06	Dearborn		5/12/06	6/06		Washington NASM		1/27/06	9/06
	Pensacola	11/8/96		Detroit AMC		5/12/06	6/06	Penrith		7/1/05	7/31/06	
	Saint Paul	1/15/06	8/31/07	Dubai		5/12/06	6/06	SacrPlan				
MOTM	Beijing CSTM	9/1/04	9/1/06	Dublin Reg		5/12/06	6/06	Regina		5/1/05	12/31/06	
	Calgary TWS	3/1/06	5/30/07	Edmonton FP		5/12/06	6/06	Kolkata SC		10/14/05	10/13/06	
	Mobile	1/1/05	6/1/06	Evansville Sho		5/12/06	6/06	Espinho		11/30/05	8/31/06	
	San Antonio Aztec	4/1/06	9/1/07	Fitchburg Star		5/12/06	6/06	Anneville		3/24/05	6/30/06	
	Alexandria	6/1/06	5/31/07	Fort Worth		5/12/06	6/06	Apple Valley Imx	8/18/06	12/31/06		
	Birmingham UK	12/15/05	9/15/07	Ghaziabad Aer		5/12/06	6/06	Bangkok		5/10/06	12/31/06	
	Cairo EMA	7/6/06	7/5/07	Glasgow		5/12/06	6/06	Berlin CS	3/24/05	9/30/06		
	Des Moines	1/2/06	10/2/06	Grand Rapids Cel		5/12/06	6/06	Berlin Disc	3/23/05	7/31/06		
	Detroit SC	2/1/06	9/1/06	Halifax		5/12/06	6/06	Birmingham AL	7/1/06	12/31/06		
	Garza Garcia	8/3/06	12/31/06	Hampton		5/12/06	6/06	Boston NEA	3/24/05	9/30/06		
	Harrisburg	9/10/05	9/9/06	Harrisburg		5/12/06	6/06	Bradford		2/11/06	12/31/06	
	Hong Kong SM	2/1/06	7/31/06	Hartford NA		5/12/06	6/06	Bristol		1/28/06	12/31/06	
	Houston MNS	10/1/05	9/30/06	Houston Reg		5/12/06	6/06	Dallas Cmk	1/20/06	6/1/06		
	Louisville SC	1/15/06	9/15/06	Huntsville		5/12/06	6/06	Dearborn		2/4/06	12/31/06	
								Galveston		2/21/05	12/31/06	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Garza Garcia	6/8/06	12/31/06		Guadalajara Cin	7/06	8/06		VOTDS	Alamogordo	7/1/05 6/30/06
	Guadalajara Cin	4/28/06	6/29/06		Guatemala City Alb	7/7/06	8/06			Cedar Rapids	3/3/06 7/13/06
	Kansas City Sci	5/1/06	12/31/06		Halifax	6/28/06	8/06			Dayton	6/3/06 9/3/06
	Katowice CC	9/9/05	9/9/06		Hampton	6/28/06	8/06			Roanoke	3/11/06 9/11/06
	Kuala Lumpur Di	8/17/06	12/31/06		Harrisburg	6/28/06	8/06			Sacramento Imx	5/5/06 11/5/06
	Kuwait City	1/10/06	12/31/06		Hartford NA	6/28/06	8/06			Shanghai Dome	11/1/05 10/31/06
	Lehi	3/13/06	12/31/06		Houston Reg	6/28/06	8/06		Vulcania	Vulcania	2/22/02
	London SM	2/6/06	12/31/06		Hyderabad	6/30/06	8/06		WATE	Katoomba	6/1/97
	Manchester UCI	6/9/06	12/31/06		Incheon CGV	6/28/06	8/06		Whales	Berlin Disc	10/1/04 12/31/06
	Melbourne MV	7/28/05	6/7/06		Irvine Reg	6/28/06	8/06			Calgary TWS	2/1/06 6/30/07
	Mexico City Cin	1/25/06	12/31/06		Kansas City AMC	6/28/06	8/06			Cocoa	7/1/02 12/31/06
	Moscow	4/14/05	9/30/06		Katowice CC	6/28/06	8/06			Durban	9/16/05 9/15/06
	New Orleans	5/26/06	12/31/06		King of Prussia Reg	6/28/06	8/06			Hague	9/6/04 12/31/06
	Nuremberg	3/24/05	12/31/06		Krakow CC	6/28/06	8/06			San Diego RHF	7/1/03 9/06
	Omaha Zoo	3/1/06	12/31/06		Langley FP	6/28/06	8/06			Spokane	3/15/04 12/31/06
	Osaka Sun	1/1/06	12/31/06		Lansing Cel	6/28/06	8/06		WOC	Winnipeg	8/1/05 6/30/06
	Poznan CC	5/19/06	12/31/06		Las Vegas Bre	6/28/06	8/06		WS3D	Poitiers Imax 3D	2/4/06 12/31/06
	Prague CC	1/12/06	12/31/06		Lincolnshire Reg	6/28/06	8/06			Apple Valley Imx	4/8/05 12/31/06
	Quebec	2/10/06	9/30/06		Lodz CC	6/28/06	8/06			Appleton	6/9/06 6/8/07
	Rochester Cmk	1/27/06	12/31/06		London BFI	7/14/06	8/06			Atlanta FMNH	1/1/06
	Sasebo	7/1/06	12/31/06		Los Angeles AMC	6/28/06	8/06			Baltimore	2/06
	Sydney WBS	5/5/05	12/31/06		Los Angeles NA	6/28/06	8/06			Berlin CS	6/30/05
	Tempe Imx	6/20/06	12/31/06		Louisville NA	6/28/06	8/06			Berlin Disc	6/30/05
	Virginia Beach	12/26/04	6/06		Malaga Yel	7/12/06	8/06			Birmingham UK	7/2/05 12/31/06
	Warsaw CC	9/9/05	6/1/06		Manila	6/28/06	8/06			Bradford	7/29/05 12/31/06
	Xalapa	3/14/06	12/31/06		Mexico City Cin	7/06	8/06			Bristol	5/20/05 12/31/06
Skydance	Shijiazhuang	1/06	1/07		Mississauga FP	6/28/06	8/06			Charleston SC	2/1/06 1/31/07
SOA	Dallas AA	2/26/99			Monterrey Cin	7/06	8/06			Chattanooga	5/27/05 12/31/06
Solarmax	Calgary TWS	3/06	2/07		Moscow	6/28/06	8/06			Columbus COSI	1/4/06 12/31/06
	Cocoa	10/1/02	7/30/06		Mumbai	6/30/06	8/06			Durban	3/31/06 9/30/06
	Dwingeloo	1/1/06	12/31/06		Nashville Reg	6/28/06	8/06			Eilat Epic	2/1/06 1/31/08
	Hastings	3/6/06	9/11/06		Natick JF	6/28/06	8/06			Galveston	9/2/05 9/30/06
	Oakland	1/1/06	12/31/06		New Rochelle Reg	6/28/06	8/06			Indianapolis Imx	6/1/06 6/30/07
	Seattle PSC 1	12/31/03	7/31/06		New York AMC	6/28/06	8/06			Kansas City Sci	9/24/05 9/30/06
	Vantaa	2/1/06	1/30/07		Ontario Reg	6/28/06	8/06			Katowice CC	10/14/05 6/30/06
SOSPI	Barcelona	7/1/05	6/30/06		Oviedo Yel	7/12/06	8/06			Krakow CC	10/14/05 6/30/06
	Krakow CC	1/13/06	7/31/06		Paris Gau	7/12/06	8/06			Lansing Cel	1/20/06 9/30/06
	Kuwait City	6/15/05	6/13/06		Philadelphia	6/28/06	8/06			Lehi	9/1/05 8/31/06
	Madrid	7/1/05	6/30/06		Phoenix AMC	6/28/06	8/06			London BFI	5/20/05 12/31/06
SpaceSta	Ankara AFM	10/1/05	9/30/06		Pittsburgh Cmk	6/28/06	8/06			London SM	5/20/05 12/31/06
	Cairo MEC	3/31/06	3/31/07		Pittsburgh CSC	6/28/06	8/06			Louisville SC	5/28/06 1/7/07
	Chantilly	9/1/05	8/31/06		Portland	6/28/06	8/06			Melbourne MV	6/8/05 12/31/06
	Fitchburg Star	12/23/05	6/22/06		Poznan CC	6/28/06	8/06			Moscow	9/1/05 8/31/06
	Ghaziabad Aer	2/15/06	2/16/07		Raleigh Exp	6/28/06	8/06			New Orleans	5/26/06 8/31/06
	Huntsville	5/24/02	9/06		Reading JF	6/28/06	8/06			Nuremberg	6/30/05
	Hutchinson	6/1/02	6/07		Richmond FP	6/28/06	8/06			Orlando SC	6/1/06 12/31/06
	Nanjing	12/1/05	11/30/06		Richmond SMV	6/28/06	8/06			Prague CC	5/1/06 12/31/06
	Pittsburgh CSC	4/26/05	6/1/06		Rochester Cmk	6/28/06	8/06			Providence Imx	4/1/06 9/30/06
	Poitiers Solido	2/4/06	12/31/06		Sacramento Imx	8/4/06	10/06			Rochester Cmk	4/20/06 9/30/06
	Sinsheim	1/1/06	6/30/06		Saint Augustine	6/28/06	8/06			Sacramento Imx	2/10/06 6/30/06
	Dayton	9/27/02			Saint Louis Weh	6/28/06	8/06			Saint Augustine	3/10/06 3/31/07
	Saint Augustine	5/25/06	11/25/06		San Francisco AMC	6/28/06	8/06			San Antonio 3D	1/27/06 1/27/07
	Amsterdam PN	7/29/06	8/06		San Jose CA	6/28/06	8/06			Singapore DC	1/1/06 6/30/06
SuperRet	Ann Arbor NA	6/28/06	8/06		Sandy	6/28/06	8/06			Sinsheim	6/30/05 12/31/06
	Apple Valley Imx	6/28/06	8/06		Santa Fe Cin	7/06	8/06			Stockholm	2/1/06 2/15/07
	Atlantic City	6/28/06	8/06		Seattle PSC 2	6/28/06	8/06			Sydney WBS	8/8/05
	Auckland Sky	6/30/06	8/06		Seoul CGV	6/28/06	8/06			Toronto OP	6/1/06 4/30/07
	Austin	8/4/06	9/06		Shanghai PC	6/30/06	8/06			Tulsa Cmk	4/20/06 9/30/06
	Bangkok	6/30/06	8/06		Singapore SC	6/28/06	8/06			Vancouver Imx	6/26/06 12/31/06
	Barakaldo Yel	7/12/06	8/06		Spokane	6/28/06	8/06			Warsaw CC	10/11/05 6/30/06
	Beijing UME	6/28/06	8/06		Taipei WVC	6/29/06	8/06			Winnipeg	7/1/06 6/30/07
	Boise Reg	6/28/06	8/06		Tampa Reg	6/28/06	8/06		WTW	Boston MOS	12/9/05 1/7/07
	Buenos Aires NA	7/06	8/06		Tokyo Mer	7/7/06	8/06			Calgary TWS	6/24/06 6/30/07
	Buffalo Reg	6/28/06	8/06		Toronto FP	6/28/06	8/06			Chicago MSI	6/1/06 5/31/07
	Buford Reg	6/28/06	8/06		Tulsa Cmk	6/28/06	8/06			Cleveland	5/1/96 10/15/06
	Busan CGV	6/28/06	8/06		Universidad Cin	7/06	8/06			Dallas Cmk	6/2/06 11/30/06
	Calgary FP	6/28/06	8/06		Vaughan FP	6/28/06	8/06			Denver MNS	3/3/06 10/31/06
	Cathedral City	6/28/06	8/06		Virginia Beach	6/28/06	8/06			Durban	6/1/06 5/31/07
	Cedar Rapids	6/28/06	8/06		Warsaw CC	6/28/06	8/06			Fort Lauderdale	1/12/06 1/31/07
	Chantilly	6/28/06	8/06		West Nyack Imx	6/28/06	8/06			Hague	6/1/06 6/30/07
	Charleston SC	6/28/06	8/06		White Plains NA	6/28/06	8/06			Kansas City Sci	2/4/06 8/4/06
	Chicago Imx	6/28/06	8/06		Woodridge Cmk	6/28/06	8/06			Melbourne MV	2/1/06 1/31/07
	Cincinnati NA	6/28/06	8/06		Cedar Rapids	3/31/06	3/07			Montreal SC	1/12/06 1/31/07
	Col Springs Cmk	6/28/06	8/06	SupeSpee	Oakland	1/1/04	9/30/06			Paris Geo	6/1/06 6/30/07
	Columbus AMC	6/28/06	8/06	TBAA	Austin	5/3/03				Phoenix ASC	7/8/06 6/30/07
	Covington OTI	6/28/06	8/06	Texas	Chantilly	1/06	12/06			Portland	3/6/06 9/30/06
	Cuernavaca Cmx	7/06	8/06	TF	Salt Lake City CP	6/15/06	12/07			San Diego RHF	4/7/06 4/7/07
	Dallas Cmk	6/28/06	8/06		Warner Robins	7/92				San Jose CA	1/1/06 1/31/07
	Dearborn	6/28/06	8/06		Washington NASM	7/11/76				Sandy	3/1/06 2/28/07
	Denver CC Reg	6/28/06	8/06	Trex	Birmingham UK	1/06	6/06			Seattle PSC 2	12/26/05 12/31/06
	Des Moines	6/28/06	8/06		Dubai	6/22/05	6/21/06			Spokane	5/26/06 4/30/07
	Detroit AMC	6/28/06	8/06		Fort Worth	5/28/05	9/5/06			Tampa MOSI	5/27/06 5/30/07
	Dubai	6/28/06	8/06		Istanbul AFM	7/1/05	6/30/06			Vancouver TWS	12/17/05 12/16/06
	Dublin Reg	6/28/06	8/06		Norwalk	10/7/05			YBS	Shreveport	11/5/05 7/6/06
	Duluth	6/28/06	8/06		Quebec	2/10/06	9/3/06		Yell	Yellowstone	4/1/03 12/06
	Edmonton FP	6/28/06	8/06		Syracuse	12/10/05			ZC	Villahermosa	1/1/06 9/1/06
	Evansville Sho	6/28/06	8/06	TTL	Espinho	12/1/05	12/1/06			Zion	5/24/94
	Fitchburg Star	6/28/06	8/06	Vikings	Lucerne	4/16/06	6/15/06				
	Fort Lauderdale	6/28/06	8/06		Regina	1/1/06	6/30/06				
	Fresno Reg	6/28/06	8/06		Singapore DC	3/06	8/06				
	Ghaziabad Aer	6/30/06	8/06		Stockholm	9/16/05	8/17/06				
	Grand Rapids Cel	6/28/06	8/06	VOSAS	Poitiers MC	2/4/06	12/31/06				

Summer 2006 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	AR	3/06	9/06		OW3D	6/12/03	7/31/06		JIAC	5/17/06	7/30/06
Alamogordo	FightPil	10/1/05	10/1/06		Sharks3D	3/23/05	7/31/06	Charlotte	FON	2/11/05	6/30/06
	MagDes	2/23/06	2/22/07		Whales	10/1/04	12/31/06	Chattanooga	DS3D	3/3/06	7/06
	VOTDS	7/1/05	6/30/06		WS3D	6/30/05			WS3D	5/27/05	12/31/06
Albany GA	Bugs	12/3/04	6/30/06	Birmingham AL	DS3D	5/27/06	11/22/06	Chicago Imx	AntBully	7/28/06	9/06
	GC	5/6/06	10/31/06		FightPil	3/18/06	9/5/06		DS3D	3/3/06	7/06
	L&C	1/7/06	6/30/06		Sharks3D	7/1/06	12/31/06		Poseidon	5/12/06	6/06
	LS	5/1/06	11/3/06	Birmingham UK	AntBully	7/28/06	9/06		SuperRet	6/28/06	8/06
Albuquerque	CRA	3/25/06	10/15/06		AOTD	4/7/06		Chicago MSI	Greece	2/16/06	6/15/07
	Everest	11/15/05	6/15/06		Bugs	2/12/05	8/06		OO	9/12/05	6/1/06
Alexandria	MOTN	6/1/06	5/31/07		Cyberwor	3/06	9/06		WTW	6/1/06	5/31/07
Amneville	Sharks3D	3/24/05	6/30/06		MagDes	2/11/06	2/10/07	Cincinnati MC	Beavers	6/3/06	9/4/06
Amsterdam PN	Poseidon	5/12/06	6/06		MOTN	12/15/05	9/15/07		FON	10/2/04	6/30/06
	SuperRet	7/29/06	8/06		MysticInd	1/9/06	6/9/06		L&C	10/1/03	12/31/06
Ankara AFM	SpaceSta	10/1/05	9/30/06		Poseidon	5/12/06	6/06		MOE	5/1/03	12/31/06
Ann Arbor NA	AntBully	7/28/06	9/06		Trex	1/06	6/06		OO	11/12/05	6/10/06
	DS3D	5/12/06	11/4/06		WS3D	7/2/05	12/31/06	Cincinnati NA	AntBully	7/28/06	9/06
	Poseidon	5/12/06	6/06	Bogota	AJ	4/1/06	9/30/06		DS3D	3/3/06	7/06
	SuperRet	6/28/06	8/06	Boise Reg	FON	12/1/05	11/30/06		Poseidon	5/12/06	6/06
Apple Valley Imx	AntBully	7/28/06	9/06		Poseidon	5/12/06	6/06		SuperRet	6/28/06	8/06
	DS3D	3/3/06	7/06	Boston MOS	SuperRet	6/28/06	8/06	Cleveland	Greece	2/16/06	6/15/06
	Poseidon	5/12/06	6/06		FightPil	9/8/05	6/1/06		WTW	5/1/96	10/15/06
	Sharks3D	8/18/06	12/31/06		FON	5/28/04	6/30/07	Cocoa	MOE	4/16/03	12/31/06
	SuperRet	6/28/06	8/06		HB	7/29/06	1/7/07		Solarmax	10/1/02	7/30/06
Appleton	WS3D	4/8/05	12/31/06		L&C	9/28/02	6/30/06		Whales	7/1/02	12/31/06
	FightPil	2/3/06	8/31/06		MOE	6/16/01		Col Springs Cmk	AntBully	7/28/06	9/06
	FON	7/15/05	6/30/06	Boston NEA	WTW	12/9/05	1/7/07		Cyberwor	6/1/06	8/31/06
	GC	8/19/05	6/30/06		DS3D	3/3/06	7/06		L&C	1/4/06	1/3/07
	L&C	3/12/05	6/30/06	Bradford	Sharks3D	3/24/05	9/30/06		Poseidon	5/12/06	6/06
	MOE	4/7/06	10/10/06		MagDes	9/23/05	9/22/06		SuperRet	6/28/06	8/06
	WS3D	6/9/06	6/8/07		Sharks3D	2/11/06	12/31/06	Colleyville	AntBully	7/28/06	9/06
Atlanta FMNH	Greece	8/19/06	8/18/07		WS3D	7/29/05	12/31/06	Columbus AMC	AntBully	7/28/06	9/06
	WS3D	1/1/06		Branson	MagDes	3/10/06	7/31/06		Poseidon	5/12/06	6/06
Atlantic City	AntBully	7/28/06	9/06		Ozarks	1/93	12/07		SuperRet	6/28/06	8/06
	AR	2/06	9/06	Bristol	AntBully	7/28/06	9/06	Columbus COSI	FightPil	5/26/06	12/1/06
	DS3D	3/3/06	7/06		MagDes	4/1/06	11/1/06		WS3D	1/4/06	12/31/06
	Everest	1/10/06	6/30/06		Poseidon	5/12/06	6/06	Coomera	ALBT	11/1/05	10/31/07
	MOE	9/23/05	6/30/06		Sharks3D	1/28/06	12/31/06	Copenhagen	Greece	2/16/06	6/15/06
	Poseidon	5/12/06	6/06		WS3D	5/20/05	12/31/06		L&C	9/1/05	6/30/06
Auckland Sky	SuperRet	6/28/06	8/06	Buenos Aires NA	AntBully	7/28/06	9/06		MagDes	1/14/06	1/13/07
	AntBully	7/06	9/06		DS3D	5/12/06	4/30/07	Corpus Christi	FightPil	2/3/05	12/31/06
	SuperRet	6/30/06	8/06		HB	5/11/06	5/31/07		L&C	1/1/03	12/31/06
Austin	DS3D	3/3/06	7/06	Buffalo Reg	SuperRet	7/06	8/06	Corsicana	Bugs	5/1/06	10/1/06
	RATW	6/2/06	11/30/06		Poseidon	5/12/06	6/06	Covington OTI	AntBully	7/28/06	9/06
	SuperRet	8/4/06	9/06	Buford Reg	SuperRet	6/28/06	8/06		SuperRet	6/28/06	8/06
	Texas	5/3/03			AntBully	7/28/06	9/06	Cuernavaca Cmx	AntBully	7/28/06	9/06
Baltimore	Alaska	5/29/06	10/31/06		DS3D	3/3/06	7/06		Poseidon	5/12/06	6/06
	Bugs	5/24/05	6/23/06		Poseidon	5/12/06	6/06		SuperRet	7/06	8/06
	DS3D	5/26/06	6/30/07		SuperRet	6/28/06	8/06	Dallas AA	SOA	2/26/99	
	FightPil	7/8/05	6/30/06	Busan CGV	AntBully	7/06	9/06	Dallas Cmk	AntBully	7/28/06	9/06
	FON	11/5/04	6/30/07		SuperRet	6/28/06	8/06		DS3D	3/3/06	7/06
	WS3D	2/06		Cairo EMA	MOTN	7/6/06	7/5/07		Poseidon	5/12/06	6/06
Bangkok	AntBully	7/28/06	9/06	Cairo MEC	SpaceSta	3/31/06	3/31/07		Sharks3D	1/20/06	6/1/06
	Sharks3D	5/10/06	12/31/06	Calgary FP	Poseidon	5/12/06	6/06		SuperRet	6/28/06	8/06
	SuperRet	6/30/06	8/06		SuperRet	6/28/06	8/06	Dallas MNS	WTW	6/2/06	11/30/06
Barakaldo Yel	AntBully	7/28/06	9/06	Calgary TWS	Beavers	1/25/06	1/24/07		FightPil	5/27/06	11/27/06
	SuperRet	7/12/06	8/06		Bugs	9/12/05	9/1/06		RATW	5/31/06	10/22/06
Barcelona	Amazon	7/1/05	6/30/06		FON	3/20/05	6/30/07	Davenport	HB	4/17/06	8/17/06
	AntBully	7/28/06	9/06		HB	2/16/06	2/28/07		LS	7/1/06	6/30/07
	AR	3/3/05	8/3/06		MOTM	3/1/06	5/30/07		MagDes	11/25/05	6/15/06
	CRA	2/16/06	2/18/07		Solarmax	3/06	2/07		Poseidon	5/12/06	6/06
	FON	7/22/05	8/30/06		Whales	2/1/06	6/30/07	Dayton	FightPil	12/3/04	12/3/06
	HB	5/7/02	12/06		WTW	6/24/06	6/30/07		SU	9/27/02	
	MOE	5/1/03	12/31/06	Castle Rock	EMSH	3/92			VOTDS	6/3/06	9/3/06
	MysticInd	5/1/06	4/30/07	Cathedral City	AntBully	7/28/06	9/06		AntBully	7/28/06	9/06
	NASCAR	2/24/06	7/15/06		DS3D	3/3/06	7/06	Dearborn	DS3D	3/3/06	7/06
	SOSPI	7/1/05	6/30/06		Poseidon	5/12/06	6/06		L&C	9/1/04	8/31/06
Baton Rouge	L&C	1/1/05	6/30/06		SuperRet	6/28/06	8/06		Poseidon	5/12/06	6/06
Beijing CSTM	MOTM	9/1/04	9/1/06	Cedar Rapids	SuperRet	6/28/06	8/06		Sharks3D	2/4/06	12/31/06
Beijing UME	SuperRet	6/28/06	8/06		SuperSpeed	3/31/06	3/07		SuperRet	6/28/06	8/06
Berlin CS	AlienAdv	3/1/00			VOTDS	3/3/06	7/13/06	Denver CC Reg	AntBully	7/28/06	9/06
	AntBully	7/28/06	9/06	Chandigarh	Everest	5/15/06	5/14/07		DS3D	3/3/06	7/06
	DS3D	4/6/06	10/5/07	Chantilly	FightPil	12/10/04	12/10/06		MysticInd	9/23/05	6/15/06
	HaunCast	4/5/01	12/06		RovMars	1/27/06	9/06		SuperRet	6/28/06	8/06
	MagDes	12/1/05	11/30/06		SpaceSta	9/1/05	8/31/06	Denver MNS	Greece	6/9/06	2/15/07
	OW3D	6/5/03	9/30/06		SuperRet	6/28/06	8/06		WTW	3/3/06	10/31/06
	Sharks3D	3/24/05	9/30/06		TF	1/06	12/06	Des Moines	Everest	7/1/06	4/1/07
	WS3D	6/30/05		Charleston SC	Amazon	9/14/05	9/13/06		FON	4/7/06	7/31/06
Berlin Disc	Alaska	8/23/04	6/11/06		AntBully	7/28/06	9/06		MOTN	1/2/06	10/2/06
	AR	2/05	6/06		DS3D	3/3/06	7/06		SuperRet	6/28/06	8/06
	FON	9/1/05	8/31/06		MagDes	9/23/05	12/31/06	Detroit AMC	AntBully	7/28/06	9/06
	GC	10/1/04	12/31/06		SuperRet	6/28/06	8/06		Poseidon	5/12/06	6/06
	Greece	8/15/06	8/14/07	Charleston WV	WS3D	2/1/06	1/31/07		SuperRet	6/28/06	8/06
	HaunCast	4/5/01	12/06		Alaska	1/29/06	7/28/06	Detroit SC	Bugs	7/8/06	1/1/07
	HH	4/1/02	12/31/06		AR	12/05	6/06		MOTN	2/1/06	9/1/06
	MOE	10/1/04	12/31/06		CRA	7/21/06	1/31/07	Dhaka	GC	9/26/05	10/3/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Dubai	AntBully	7/28/06	9/06		Sharks3D	4/28/06	6/29/06	Kansas City Zoo	Amazon	3/18/06	9/5/06
	Poseidon	5/12/06	6/06		SuperRet	7/06	8/06		MysticInd	6/17/06	11/1/06
	SuperRet	6/28/06	8/06	Guatemala City Alb	HB	6/23/06	6/23/07	Kaohsiung	AlienAdv	4/1/06	6/30/06
	Trex	6/22/05	6/21/06		SuperRet	7/7/06	8/06		MagDes	1/1/06	7/31/06
Dublin Reg	AntBully	7/28/06	9/06	Guayaquil	AR	4/06	10/06	Karlshamn	ALBT	2/1/05	9/15/06
	DS3D	3/3/06	7/06		HB	11/1/03	12/31/06		CRA	1/15/06	8/31/07
	Poseidon	5/12/06	6/06		OO	3/06	12/06		M3Dcc	11/1/05	10/31/07
	SuperRet	6/28/06	8/06	Hague	HB	10/10/01	10/31/06	Karuizawa Mer	ITD	1/1/06	12/31/06
Duluth	Greece	2/24/06	6/15/06		MOE	10/14/04	12/31/06	Katoomba	WATE	6/1/97	
	SuperRet	6/28/06	8/06		Whales	9/6/04	12/31/06	Katowice CC	AntBully	7/28/06	9/06
Durban	FON	4/1/05	6/30/06		WTW	6/1/06	6/30/07		DS3D	5/17/06	5/16/07
	MOE	1/1/06	6/30/06	Halifax	AntBully	7/28/06	9/06		HaunCast	1/1/06	6/30/06
	MysticInd	3/15/06	3/14/07		DS3D	3/3/06	7/06		MagDes	2/24/06	2/23/07
	Whales	9/16/05	9/15/06		Poseidon	5/12/06	6/06		Sharks3D	9/9/05	9/9/06
	WS3D	3/31/06	9/30/06		SuperRet	6/28/06	8/06		SuperRet	6/28/06	8/06
	WTW	6/1/06	5/31/07	Hampton	AntBully	7/28/06	9/06		WS3D	10/14/05	6/30/06
Dwingeloo	FON	6/1/05	5/31/07		FightPil	12/10/04	12/31/06	Killeen	FightPil	5/2/06	11/2/06
	Solarmax	1/1/06	12/31/06		HB	6/9/06	12/31/06	King of Prussia Reg	AntBully	7/28/06	9/06
Edmonton FP	Poseidon	5/12/06	6/06		MOE	8/1/05	7/31/06		Poseidon	5/12/06	6/06
	SuperRet	6/28/06	8/06		Poseidon	5/12/06	6/06		SuperRet	6/28/06	8/06
Edmonton TWS	FightPil	6/9/06	12/9/06		SuperRet	6/28/06	8/06	Kolkata SC	Seasons	10/14/05	10/13/06
	FON	7/1/04		Harrisburg	AntBully	7/28/06	9/06	Krakow CC	AntBully	7/28/06	9/06
	Greece	2/17/06	6/15/06		DS3D	3/3/06	7/06		DS3D	5/17/06	5/16/07
	HB	1/1/06	6/30/07		Greece	2/16/06	6/15/07		MagDes	2/24/06	2/23/07
	MysticInd	10/1/05	6/1/07		MOTN	9/10/05	9/9/06		SOSP	1/13/06	7/31/06
Eilat Epic	AlienAdv	4/4/04	12/31/06		Poseidon	5/12/06	6/06		SuperRet	6/28/06	8/06
	HaunCast	4/4/04	12/31/06		SuperRet	6/28/06	8/06		WS3D	10/14/05	6/30/06
	OW3D	4/4/04	8/31/06	Hartberg	GC	9/6/03	9/30/06	KSC 2	MagDes	9/23/05	
	WS3D	2/1/06	1/31/08		LS	3/15/06	9/15/06	Kuala Lumpur Di	Cyberwor	10/27/05	10/26/07
Erie	L&C	7/1/06	12/31/06	Hartford NA	DS3D	3/3/06	7/06		HaunCast	5/19/05	6/20/06
Espinho	SFTGS	11/30/05	8/31/06		Poseidon	5/12/06	6/06		MagDes	3/24/06	3/23/07
	TTL	12/1/05	12/1/06		SuperRet	6/28/06	8/06		NASCAR	2/23/06	2/22/07
Evansville Sho	AntBully	7/28/06	9/06	Hastings	Bugs	12/5/05	6/4/06		Sharks3D	8/17/06	12/31/06
	L&C	2/10/06	6/30/06		CRA	4/5/06	12/3/06	Kuwait City	AntBully	7/28/06	9/06
	Poseidon	5/12/06	6/06		JAC	6/7/06	9/11/06		HB	11/13/04	6/13/06
	SuperRet	6/28/06	8/06		L&C	12/1/03			Sharks3D	1/10/06	12/31/06
Fitchburg Star	AntBully	7/28/06	9/06	Hong Kong SM	Solarmax	3/6/06	9/11/06		SOSP	6/15/05	6/13/06
	DS3D	3/3/06	7/06		FightPil	12/10/05	12/31/06	La Coruna	AR	1/06	6/06
	Poseidon	5/12/06	6/06		MOTN	2/1/06	7/31/06	Langley FP	Poseidon	5/12/06	6/06
	SpaceSta	12/23/05	6/22/06	Houston MNS	FON	3/6/05	5/31/07		SuperRet	6/28/06	8/06
	SuperRet	6/28/06	8/06		GC	6/1/05	9/30/06	Lansing Cel	AntBully	7/28/06	9/06
Fort Lauderdale	AlienAdv	5/1/06	4/30/07		HB	2/25/06	9/4/06		DS3D	3/3/06	7/06
	AntBully	7/28/06	9/06		L&C	6/5/05	12/31/06		Poseidon	5/12/06	6/06
	DS3D	3/3/06	7/06		MOTN	10/1/05	9/30/06		SuperRet	6/28/06	8/06
	FON	9/13/04	12/31/06		OO	5/27/06	8/30/06		WS3D	1/20/06	9/30/06
	L&C	9/26/04	12/31/06	Houston Reg	AntBully	7/28/06	9/06	Las Vegas Bre	SuperRet	6/28/06	8/06
	MagDes	9/23/05	12/31/06		Poseidon	5/12/06	6/06	Las Vegas Lux	DS3D	3/3/06	7/06
	SuperRet	6/28/06	8/06		SuperRet	6/28/06	8/06		FightPil	12/10/04	12/31/06
	WTW	1/12/06	1/31/07	Huntsville	FightPil	3/11/05	8/31/06	Lehi	JAC	1/1/06	11/1/06
Fort Worth	AntBully	7/28/06	9/06		HC	2/1/06	2/1/07		Sharks3D	3/13/06	12/31/06
	CRA	2/1/06	8/3/06		MagDes	11/23/05	11/22/06		WS3D	9/1/05	8/31/06
	L&C	9/1/03	6/30/06		Poseidon	5/12/06	6/06	Lelystad	MOF	12/19/05	12/19/06
	MOE	9/7/04	3/6/07		SpaceSta	5/24/02	9/06	Leon Exp	Bugs	7/14/06	11/14/06
	Poseidon	5/12/06	6/06	Hutchinson	Apollo13	2/1/05	8/15/06		FON	12/1/05	6/30/06
	RATW	5/27/06	2/28/07		FightPil	5/20/05	8/31/06	Lincolnshire Reg	Poseidon	5/12/06	6/06
	Trex	5/28/05	9/5/06		L&C	4/1/06	3/31/07		SuperRet	6/28/06	8/06
Fresno Reg	AntBully	7/28/06	9/06		SpaceSta	6/1/02	6/07	Loch Lomond	LOLL	7/24/02	
	SuperRet	6/28/06	8/06	Hyderabad	AntBully	7/06	9/06	Lodz CC	AntBully	7/28/06	9/06
Galveston	HaunCast	11/7/05	1/7/07		Dolphins	8/15/05	8/14/06		SuperRet	6/28/06	8/06
	OW3D	5/25/06	12/31/06		FightPil	6/15/06	8/31/06	London BFI	AlienAdv	7/23/05	7/23/06
	Sharks3D	2/21/05	12/31/06		MagDes	2/13/06	1/31/07		AntBully	7/28/06	9/06
	WS3D	9/2/05	9/30/06		Poseidon	5/12/06	6/06		DS3D	3/3/06	7/06
Garden City	CRA	6/1/06	4/1/07		SuperRet	6/30/06	8/06		HaunCast	12/1/01	12/06
	FightPil	12/10/04	12/31/06	Incheon CGV	AntBully	7/06	9/06		MagDes	9/23/05	9/22/06
	L&C	9/1/04	12/31/06		NASCAR	1/12/06			Poseidon	5/12/06	6/06
	NASCAR	6/13/05	9/06		Poseidon	5/12/06	6/06		SuperRet	7/14/06	8/06
Garza Garcia	CRA	5/1/06	10/31/06		SuperRet	6/28/06	8/06		WS3D	5/20/05	12/31/06
	MOTN	8/3/06	12/31/06	Indianapolis Imx	DS3D	3/3/06	7/06	London SM	DS3D	3/3/06	7/06
	Roar	4/15/05	6/30/06		FightPil	6/23/06	9/23/06		FON	2/24/06	
	Sharks3D	6/8/06	12/31/06		HB	1/21/05	12/31/06		MagDes	9/23/05	9/22/06
Gatineau	Killimanj	1/14/06	6/30/06		WS3D	6/1/06	6/30/07		Sharks3D	2/6/06	12/31/06
Ghaziabad Aer	AntBully	7/06	9/06	Irvine Reg	AntBully	7/28/06	9/06	Los Angeles AMC	WS3D	5/20/05	12/31/06
	GC	2/10/06	2/10/07		DS3D	3/3/06	7/06		Poseidon	5/12/06	6/06
	Poseidon	5/12/06	6/06		Poseidon	5/12/06	6/06		SuperRet	6/28/06	8/06
	SpaceSta	2/15/06	2/16/07		SuperRet	6/28/06	8/06	Los Angeles CSC	Bugs	3/23/04	6/1/06
	SuperRet	6/30/06	8/06	Istanbul AFM	Cyberwor	1/1/06	12/31/06		DS3D	3/3/06	7/06
Glasgow	AntBully	7/28/06	9/06		ITD	11/25/05	11/24/06		FightPil	6/30/06	12/31/06
	E3D	6/25/04	12/31/06		Trex	7/1/05	6/30/06		MagDes	9/23/05	6/22/06
	MagDes	3/31/06	7/1/07	Jackson MS	FON	2/1/06	7/31/06	Los Angeles NA	AEK	5/1/06	10/31/06
	Poseidon	5/12/06	6/06		OO	10/23/05	11/15/06		AntBully	7/28/06	9/06
Grand Canyon	GC	11/1/99	12/06	Jakarta	FON	1/1/05	10/30/06		DS3D	3/3/06	7/06
Grand Rapids Cel	AntBully	7/28/06	9/06	Kansas City AMC	AntBully	7/28/06	9/06		Poseidon	5/12/06	6/06
	Bugs	4/9/04	6/1/06		DS3D	5/5/06	6/29/06		SuperRet	6/28/06	8/06
	DS3D	3/3/06	7/06		Poseidon	5/12/06	6/06	Louisville NA	AntBully	7/28/06	9/06
	L&C	2/1/05	6/30/06		SuperRet	6/28/06	8/06		DS3D	3/3/06	7/06
	MOF	8/15/06	8/14/07	Kansas City Sci	FightPil	8/5/06	1/31/07		Poseidon	5/12/06	6/06
	Poseidon	5/12/06	6/06		Sharks3D	5/1/06	12/31/06		SuperRet	6/28/06	8/06
	SuperRet	6/28/06	8/06		WS3D	9/24/05	9/30/06	Louisville SC	Greece	2/16/06	2/15/07
Guadalajara Cin	AntBully	7/28/06	9/06		WTW	2/4/06	8/4/06		MOTN	1/15/06	9/15/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close	
Lubbock Lucerne	WS3D	5/28/06	1/7/07	Nanchang	FON	11/15/05	11/30/06	Phoenix ASC	SuperRet	6/28/06	8/06	
	RATW	8/18/06	1/31/07	Nanjing	SpaceSta	12/1/05	11/30/06		Beavers	7/8/06		
	ALBT	7/1/06		Nashville Reg	AntBully	7/28/06	9/06		WTW	7/8/06	6/30/07	
	BP	5/1/06	6/30/06		DS3D	3/3/06	7/06	Phoenix ASC I Pitea	Beavers	2/1/06	6/30/06	
	CRA	9/16/05	9/15/06		Poseidon	5/12/06	6/06		AR	9/05	6/06	
	FON	2/15/05	11/30/06		SuperRet	6/28/06	8/06		JIAC	3/1/05	8/31/06	
	GC	5/1/05	8/31/06	Natick JF	AntBully	7/28/06	9/06	Pittsburgh Cmk	AntBully	7/28/06	9/06	
	HB	1/1/06	8/31/06			AR	2/06		9/06	JIAC	6/2/06	6/1/07
	Pulse	5/15/06	11/15/06			DS3D	3/3/06		7/06	Poseidon	5/12/06	6/06
	Roar	11/29/05	10/31/06			FightPil	1/27/06	6/1/06	SuperRet	6/28/06	8/06	
Lucknow Madrid	Vikings	4/16/06	6/15/06		Poseidon	5/12/06	6/06	Pittsburgh CSC	FON	9/3/04	6/30/06	
	Niagara	7/1/05	6/30/06		SuperRet	6/28/06	8/06		MagDes	9/23/05		
	AlienAdv	4/2/03		New Orleans	CRA	5/26/06	9/1/06		MOTN	4/7/06	8/7/06	
	AntBully	7/28/06	9/06		Sharks3D	5/26/06	12/31/06	Roar	6/1/06	6/30/07		
	AR	3/3/05	8/3/06		WS3D	5/26/06	8/31/06	SpaceSta	4/26/05	6/1/06		
	CRA	5/1/06	10/31/06	New Rochelle Reg	Poseidon	5/12/06	6/06	SuperRet	6/28/06	8/06		
	FON	7/1/06	12/31/06			SuperRet	6/28/06	8/06	AlA3D	2/4/06	12/31/06	
	HaunCast	6/12/02	12/06		New York AMC	AntBully	7/28/06	9/06	Cyberwor	2/4/06	12/31/06	
	HB	11/6/02	10/31/06			DS3D	3/3/06	7/06	WOC	2/4/06	12/31/06	
	MOE	5/1/03	12/31/06			Poseidon	5/12/06	6/06	VOSAS	2/4/06	12/31/06	
Malaga Yel	NASCAR	2/3/06	7/15/06		SuperRet	6/28/06	8/06	Poitiers MC	Pulse	2/4/06	12/31/06	
	SOSPI	7/1/05	6/30/06	New York AMNH	Beavers	4/15/05		Poitiers Omni	SpaceSta	2/4/06	12/31/06	
	AntBully	7/28/06	9/06			JIAC	5/30/06	9/26/06	Poitiers Solido Portland	SpaceSta	2/4/06	12/31/06
	FON	3/25/06	12/31/06			Niagara	7/1/86		Dolphins	3/15/06	6/16/06	
	SuperRet	7/12/06	8/06	Niagara Norwalk	Niagara	7/1/86		L&C	8/16/02	8/06		
	HaunCast	9/1/02	12/31/06			Bugs	1/20/06	6/15/06	MOE	11/2/01	6/06	
	MOE	7/1/02	6/06			HB	6/13/06	6/14/07	SuperRet	6/28/06	8/06	
	Manila	Sharks3D	6/9/06	12/31/06		L&C	1/17/03		WTW	3/6/06	9/30/06	
		AntBully	7/06	9/06		MOE	1/1/06	12/31/06	Poznan CC	AntBully	7/28/06	9/06
		Everest	5/19/06	5/29/07		OW3D	6/16/06			Cyberwor	9/9/05	9/8/06
SuperRet		6/28/06	8/06		RATW	8/4/06	12/21/06	E3D		10/11/05	6/30/06	
Melbourne MV		Antarc	1/1/06	12/31/06	Nuremberg	Trex	10/7/05		Sharks3D	5/19/06	12/31/06	
		AntBully	7/06	9/06			Alaska	1/1/04	6/30/06	SuperRet	6/28/06	8/06
		DS3D	4/13/06	4/12/07			AlienAdv	8/15/06	8/15/07	AlienAdv	10/13/05	6/30/06
		FON	2/15/05	6/30/06			AntBully	7/28/06	9/06	E3D	7/1/06	12/31/06
		Greece	6/15/06	6/14/07			AR	7/05	7/06	Sharks3D	1/12/06	12/31/06
		HaunCast	9/13/01	12/06			FON	11/1/05	10/31/06	WS3D	5/1/06	12/31/06
	HB	10/7/02	12/31/06			GC	12/1/02	12/31/06	DS3D	3/3/06	7/06	
	MagDes	10/20/05				Greece	6/1/06	6/1/07	Greece	5/12/06	9/12/06	
	MOE	3/1/05	12/31/06		HaunCast	5/28/03	12/31/06	HB	1/1/06	6/30/06		
	OW3D	2/1/04	6/30/06		Killimanj	4/1/04	6/30/06	WS3D	4/1/06	9/30/06		
Sharks3D	7/28/05	6/7/06		MOE	1/3/03	12/31/06	AR	4/06	10/06			
WS3D	6/8/05	12/31/06		OW3D	7/29/04	12/31/06	Cyberwor	4/28/06	9/3/06			
WTW	2/1/06	1/31/07		Roar	5/12/05	6/30/06	DS3D	6/23/06	6/22/07			
Memphis Pink	Greece	2/16/06	6/15/06		ROF	3/25/06	9/24/06	FON	2/20/06	2/28/07		
	MagDes	3/4/06	10/10/06		Sharks3D	3/24/05	12/31/06	Sharks3D	2/10/06	9/30/06		
	Menlyn	Africa	6/16/05	12/31/06	Oakland	WS3D	6/30/05		Trex	2/10/06	9/3/06	
		FightPil	7/1/06	10/1/06			FON	1/7/05	7/30/06	Amazon	2/1/06	10/6/06
GC		9/16/05	9/15/06			HB	1/1/06	12/31/06	AntBully	7/28/06	9/06	
MOE		7/1/06	12/31/06			MOE	12/17/04	9/30/06	DS3D	3/3/06	7/06	
Mexico City Cin	MysticInd	5/1/06	7/30/06		Solarmax	1/1/06	12/31/06	FON	5/1/06	1/31/07		
	AntBully	7/28/06	9/06	Oklahoma City	TBAA	1/1/04	9/30/06	MagDes	9/23/05	6/30/06		
	Sharks3D	1/25/06	12/31/06			FightPil	10/21/05	10/19/06	Poseidon	5/12/06	6/06	
	SuperRet	7/06	8/06			Greece	3/10/06	3/9/07	SuperRet	6/28/06	8/06	
Milwaukee	FightPil	8/4/06	12/9/06	Omaha Zoo	DS3D	6/1/06	3/1/07	Reading JF	AntBully	7/28/06	9/06	
	MagDes	8/4/06	1/4/07			MagDes	1/27/06		7/26/06	AR	2/06	9/06
	Poseidon	5/12/06	6/06			NASCAR	1/27/06		7/26/06	DS3D	3/3/06	7/06
	Mississauga FP	SuperRet	6/28/06	8/06		Roar	6/1/06		11/30/06	Poseidon	5/12/06	6/06
MOTM		1/1/05	6/1/06	Ontario Reg	Sharks3D	3/1/06	12/31/06	SuperRet	6/28/06	8/06		
MOTN		3/1/06	8/31/06			AntBully	7/28/06	9/06	Regina	MysticInd	5/12/06	10/13/06
AntBully		7/28/06	9/06			Poseidon	5/12/06	6/06	SacrPlan	5/1/05	12/31/06	
Monterrey Cin	SuperRet	7/06	8/06	Orlando SC	SuperRet	6/28/06	8/06	Vikings	1/1/06	6/30/06		
	Poseidon	5/12/06	6/06			Greece	3/1/06	2/15/07	AR	12/05	6/06	
	DS3D	5/3/06	9/30/06			WS3D	6/1/06	12/31/06	HB	6/1/06	11/30/06	
	Montreal FP	Greece	3/15/06	6/15/06	Osaka Sun	DS3D	3/3/06	7/06	Riccione	BP	6/1/06	5/31/07
Montreal SC	WTW	1/12/06	1/31/07			Sharks3D	1/1/06	12/31/06	LS	7/1/06	1/31/07	
AntBully	7/28/06	9/06	Oviedo Yel	AntBully		7/28/06	9/06	Richmond FP	Poseidon	5/12/06	6/06	
Bugs	9/30/04	9/30/06			AR	3/06	9/06		SuperRet	6/28/06	8/06	
DS3D	5/31/06	5/30/07			MOTN	5/27/05			FightPil	5/27/06	10/1/06	
E3D	7/1/05	6/30/06			SuperRet	7/12/06	8/06		FON	9/18/04	6/30/07	
Moscow	Galapago	10/24/05	10/23/06	Paris Gau	AntBully	7/28/06	9/06	Greece	2/16/06	9/06		
	HaunCast	1/1/04	9/30/06			Poseidon	5/12/06	6/06	NASCAR	3/22/06	6/25/06	
	M3D	1/15/06	1/15/07			SuperRet	7/12/06	8/06	SuperRet	6/28/06	8/06	
	MagDes	4/12/06	4/11/07	Paris Geo	MysticInd	12/15/05	1/30/07	Roanoke	VOTDS	3/11/06	9/11/06	
	OW3D	10/9/04	9/30/06			Roar	6/22/05	6/21/06	Rochester Cmk	FightPil	8/19/06	11/19/06
	Poseidon	5/12/06	6/06			WTW	6/1/06	6/30/07		JIAC	6/2/06	6/1/07
	Sharks3D	4/14/05	9/30/06		Dolphins	3/4/06	3/2/07	Poseidon		5/12/06	6/06	
	SuperRet	6/28/06	8/06	Parker Penrith	Africa	7/31/06	7/31/07	Roar		10/8/05	8/31/06	
	WS3D	9/1/05	8/31/06			GC	7/16/05	7/21/07	Sharks3D	1/27/06	12/31/06	
	AntBully	7/06	9/06			Rheged	7/1/00		SuperRet	6/28/06	8/06	
Mumbai	Dolphins	12/2/05	12/1/06	Pensacola	SAA	7/1/05	7/31/06	Rochester MSC	WS3D	4/20/06	9/30/06	
	Everest	12/2/05	12/1/06			FightPil	6/3/05		10/31/06	AJ	4/1/06	3/31/07
	MagDes	1/20/06	1/31/07			MagDes	3/1/06		2/28/07	FON	4/1/05	6/15/06
	Poseidon	5/12/06	6/06			MOF	11/8/96			DS3D	3/3/06	7/06
	SuperRet	6/30/06	8/06	Philadelphia	AntBully	7/28/06	9/06	Greece	3/15/06	9/14/06		
	CV	6/1/06	12/31/06			DS3D	4/24/06	4/23/07	SuperRet	8/4/06	10/06	
	FON	4/1/06	3/30/07			Poseidon	5/12/06	6/06	VOTDS	5/5/06	11/5/06	
	Myrtle Beach	GC	4/1/06	3/30/07	Phoenix AMC	SuperRet	6/28/06	8/06	WS3D	2/10/06	6/30/06	
		Poseidon	5/12/06	6/06			AntBully	7/28/06	9/06	AOTD	12/23/05	6/06
							Poseidon	5/12/06	6/06	DS3D	8/15/06	3/1/07

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Saint Félicien	L&C	9/4/04	7/31/06	Shanghai Dome	Beavers	10/1/05	9/10/06	Tijuana	OO	10/18/01	12/15/06
	MagDes	11/26/05	7/30/06		VOTDS	11/1/05	10/31/06		Roar	2/1/06	7/31/06
	SU	5/25/06	11/25/06		SuperRet	6/30/06	8/06		AntBully	7/06	9/06
	SuperRet	6/28/06	8/06		Antarc	3/1/06	9/10/06		DS3D	3/3/06	7/06
	WS3D	3/10/06	3/31/07		OO	7/1/06	1/30/07		OW3D	7/15/06	8/31/06
Saint Louis Arch Saint Louis SC	ExplClub	4/1/06	9/30/06	Shijiazhuang Shreveport	Skydance	1/06	1/07	Toronto FP	Poseidon	5/12/06	6/06
	GN	4/05	12/06		L&C	9/7/04	6/30/06		SuperRet	7/7/06	8/06
	L&C	5/29/04			YBS	11/5/05	7/6/06		Poseidon	5/12/06	6/06
	AR	6/1/06	9/30/06		OnGuard	2/13/99			SuperRet	6/28/06	8/06
	FightPil	3/11/05	12/31/06	Singapore DC	Vikings	3/06	8/06	Toronto OP	Africa	6/1/05	12/31/06
Saint Louis Weh	FON	9/17/04	12/31/06		WS3D	1/1/06	6/30/06		ALBT	6/1/05	12/31/06
	MagDes	4/28/06	9/30/06		AntBully	7/06	9/06		FEOC	10/1/05	10/1/06
	MOE	1/1/06	12/31/06		Poseidon	5/12/06	6/06		MOE	7/1/04	12/31/06
	MOTN	10/10/05	7/10/06	Singapore SC	SuperRet	6/28/06	8/06		Roar	5/15/05	9/30/06
Saint Paul	NASCAR	3/1/06	9/30/06		DS3D	5/4/06	11/3/07	Toronto OSC	WS3D	6/1/06	4/30/07
	RATW	6/2/06	12/21/06		E3D	5/16/03	12/31/06		Bugs	5/5/06	1/5/07
	AntBully	7/28/06	9/06		SpaceSta	1/1/06	6/30/06		FightPil	3/1/06	1/31/07
	DS3D	3/3/06	7/06		WS3D	6/30/05	12/31/06		HB	10/12/01	8/06
	Poseidon	5/12/06	6/06	Sioux Falls	ALBT	5/27/06	10/6/06	Tulsa Cmk	MOTN	10/10/05	7/10/06
Salt Lake City CP	SuperRet	6/28/06	8/06		FightPil	5/27/06	10/6/06		Poseidon	5/12/06	6/06
	Beavers	3/17/06	9/4/06		HB	6/1/06	5/31/07		SuperRet	6/28/06	8/06
	HB	3/1/06	9/4/06		L&C	6/1/06	5/31/07		WS3D	4/20/06	9/30/06
	L&C	10/7/03	6/30/06		MOE	6/1/06	5/31/07		AntBully	7/28/06	9/06
San Antonio 2D	MOF	1/15/06	8/31/07	Speyer Dome	ALBT	9/18/03	6/30/06	Universidad Cin	SuperRet	7/06	8/06
	MOTN	10/10/05	7/10/06		GC	1/23/05	12/31/06		Poseidon	5/12/06	6/06
	Amazon	6/15/06	9/8/06		HB	1/1/06	12/31/06	Valencia Reg Valencia Spn	AR	9/15/04	6/14/06
	AR	12/05	6/06		MOE	1/23/05	12/31/06		FON	2/1/06	2/2/07
	DS3D	3/3/06	7/06	Speyer IMAX Spokane	Greece	2/16/06	6/15/06		Alaska	5/26/06	10/5/06
San Antonio 3D	Everest	6/15/06	12/07		AntBully	7/28/06	9/06	Vancouver Imx	DS3D	3/3/06	7/06
	ITD	7/1/05	6/30/06		FON	8/20/04	6/30/07		GN	3/1/06	10/31/06
	JIAC	6/15/06	9/8/06		GC	5/20/05	9/30/06		WS3D	6/26/06	12/31/06
	LS	6/15/06	9/8/06		Greece	2/24/06	2/1/07		Greece	2/16/06	12/1/06
	TF	6/15/06	12/07	Stockholm	L&C	2/10/06	12/31/06		WTW	12/17/05	12/16/06
San Antonio Aztec	Alamo				SuperRet	6/28/06	8/06	Vantaa	JGWC	9/5/05	8/27/06
	L&C	8/18/05	6/30/06		Whales	3/15/04	12/31/06		Solarmax	2/1/06	1/30/07
	MOTN	1/1/06	10/1/06		WTW	5/26/06	4/30/07	Vaughan FP	Poseidon	5/12/06	6/06
	RATW	6/1/06	9/30/06		CRA	5/12/06	8/17/06		SuperRet	6/28/06	8/06
	HaunCast	8/15/03	12/31/06	Sudbury	Extreme	11/25/05	11/1/06		CRA	6/17/05	6/16/06
San Diego NHM San Diego RHF	MagDes	1/1/06	7/1/06		GC	3/1/04	12/31/06		FightPil	5/26/06	11/26/06
	OW3D	1/1/06	9/30/06		Greece	2/16/06	9/12/06		FON	10/7/04	6/30/06
	WS3D	1/27/06	1/27/07		HB	11/30/01	12/31/06		MagDes	2/1/06	7/30/06
	ExplClub	4/1/06	9/1/07		M3Dcc	2/18/05	12/31/06	Villahermosa Virginia Beach	MysticInd	4/15/06	6/30/06
	JIAC	4/15/06	4/14/07	Sydney WBS	DS3Dcc	5/12/06	8/17/06		ZC	1/1/06	9/1/06
San Diego RHF	MOTM	4/1/06	9/1/07		MOTN	5/12/06	8/17/06		DS3D	3/3/06	7/06
	OO	3/31/01	12/06		Vikings	9/16/05	8/17/06		Sharks3D	12/26/04	6/06
	AIWC	4/15/06	7/15/06		WS3D	2/1/06	2/15/07	Vulcania	SuperRet	6/28/06	8/06
	Dolphins	3/31/06	6/30/06		FON	1/30/06	9/4/06		FON	1/1/06	12/31/07
San Francisco AMC	DS3D	7/1/06	8/31/06	Syracuse	GF	3/1/03	3/31/07		Vulcania	2/22/02	
	FON	5/28/04	9/30/06		HB	5/1/04	6/30/06	Warsaw CC	TF	7/92	
	Greece	2/16/06	2/07		MOTN	9/30/05	6/30/06		AntBully	7/28/06	9/06
	L&C	8/2/02	9/06		Roar	5/1/06	12/30/06		DS3D	5/17/06	5/16/07
	MOE	11/1/01	9/06	Taipei AM Taipei MCRC	Antarc	1/1/06	12/31/06		MagDes	2/24/06	2/23/07
San Jose CA	Whales	7/1/03	9/06		AntBully	7/06	9/06	Washington NASM	Sharks3D	9/9/05	6/1/06
	WTW	4/7/06	4/7/07		DS3D	5/25/06	5/24/07		SuperRet	6/28/06	8/06
	DS3D	5/19/06	6/29/06		FON	9/25/04	9/26/06		WS3D	10/11/05	6/30/06
	Poseidon	5/12/06	6/06		Greece	6/29/06	6/28/07		FightPil	3/11/05	9/06
	SuperRet	6/28/06	8/06	Syracuse	HaunCast	9/20/01	12/06	West Nyack Imx	MagDes	9/23/05	
Santa Fe Cin	FON	7/15/04	7/31/06		HB	7/22/02	12/31/06		RovMars	1/27/06	9/06
	L&C	10/1/03	12/31/06		MagDes	10/20/05			TF	7/1/76	
	MOE	2/12/03	12/31/06		OW3D	7/1/04	8/31/06		AntBully	7/28/06	9/06
	Poseidon	5/12/06	6/06	Tallahassee Tampa MOSI	Sharks3D	5/5/05	12/31/06	Winnipeg	DS3D	3/3/06	7/06
Seattle PSC 1	SuperRet	6/28/06	8/06		WS3D	8/8/05			L&C	6/1/06	12/31/06
	WTW	1/1/06	1/31/07		CRA	2/18/06			Poseidon	5/12/06	6/06
	HCBTD	8/17/96			MOTN	5/7/05			SuperRet	6/28/06	8/06
	AntBully	7/28/06	9/06		Trex	12/10/05		White Plains NA	DS3D	3/3/06	7/06
Seattle PSC 2	DS3D	3/3/06	7/06	Taichung BET Taipei AM	OrigLife	4/1/03	11/1/06		Poseidon	5/12/06	6/06
	Poseidon	5/12/06	6/06		Roar	1/15/06	1/31/07		SuperRet	6/28/06	8/06
	SuperRet	6/28/06	8/06		ExplClub	1/1/06	12/31/06		DS3D	3/3/06	7/06
	WTW	3/1/06	2/28/07		FightPil	1/1/05	1/1/07		FightPil	5/5/06	11/6/06
	AntBully	7/28/06	9/06	Taipei WVC	Galapago	7/1/05	6/30/06	Woodridge Cmk	GN	6/1/04	6/1/06
Seoul 63	SuperRet	7/06	8/06		GN	1/1/06	12/31/06		MOE	8/1/05	6/30/06
	Sharks3D	7/1/06	12/31/06		AntBully	7/06	9/06		Poseidon	5/12/06	6/06
	Antarc	3/1/06	2/28/07		ITD	2/1/06	1/31/07		Pulse	2/1/06	7/30/06
	FightPil	12/26/04	12/31/06	Tallahassee Tampa MOSI	Poseidon	5/12/06	6/06		Whales	8/1/05	6/30/06
Seoul CGV	Solarmax	12/31/03	7/31/06		SuperRet	6/29/06	8/06	Xalapa	WS3D	7/1/06	6/30/07
	DS3D	3/3/06	7/06		Poseidon	5/12/06	6/06		AntBully	7/28/06	9/06
	Greece	2/16/06	6/15/06		FON	5/27/06	5/31/07		MysticInd	3/31/06	6/30/06
	Poseidon	5/12/06	6/06		Greece	2/16/06	6/15/06		Poseidon	5/12/06	6/06
	SuperRet	6/28/06	8/06	Tampa Reg	HB	8/15/05	8/31/06		SuperRet	6/28/06	8/06
Shakopee	WTW	12/26/05	12/31/06		MysticInd	8/1/06	8/1/07	Yellowstone	Bugs	8/15/06	12/15/06
	Dolphins	7/1/06	7/1/07		RATW	6/30/06	12/21/06		Sharks3D	3/14/06	12/31/06
	FightPil	2/1/06	8/1/06		WTW	5/27/06	5/30/07		GC	2/10/06	2/10/07
	MOTN	8/1/06	8/1/07		AntBully	7/28/06	9/06		L&C	6/15/02	12/31/06
	AntBully	7/06	9/06	Tempe Imx	DS3D	3/3/06	7/06		Yell	4/1/03	12/06
Shakopee	Cyberwor	3/3/06	3/2/08		Poseidon	5/12/06	6/06	Zion	ZC	5/24/94	
	NASCAR	1/12/06			SuperRet	6/28/06	8/06				
	Poseidon	5/12/06	6/06		DS3D	3/3/06	7/06				
	SuperRet	6/28/06	8/06		Sharks3D	6/20/06	12/31/06				
	CM	5/15/06	10/31/06	Thessaloniki Tianjin	AR	12/05	6/06				
	Pulse	5/15/06	10/31/06		OO	1/15/06	6/15/06				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	RATW	Ride Around the World	2006	GSF
Africa	Africa: the Serengeti	1994	HMNS	Rheged	Rheged: The Lost Kingdom	2000	unk
AIA3D	Adventures in Animation 3D	2004	3D NGD	Roar	Roar: Lions of the Kalahari	2003	NGD
AIWC	Adventures in Wild California	2000	MFF	ROF	Ring of Fire	1991	SMM
AJ	Amazing Journeys	1999	HMNS	RovMars	Roving Mars	2006	BVP
Alamo	Alamo: The Price of Freedom	1988	MFF	SAA	Shackleton's Antarctic Adventure	2001	NGD
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SacrPlan	Sacred Planet	2004	BVP
ALBT	Australia: Land Beyond Time	2002	HMNS	Seasons	Seasons	1987	SMM
AlienAdv	Alien Adventure	1999	3D NGD	SFTGS	Search for the Great Sharks	1992	SMM
Amazon	Amazon	1997	MFF	Sharks3D	Sharks 3D	2004	3D 3DEL
Antarc	Antarctica	1991	MSI	Skydance	Skydance	2002	BFI
AntBully	Ant Bully, The IMAX Experience	2006	3D WB	SOA	Spirit of American	1999	unk
AOTD	Aliens of the Deep	2005	3D BVP	Solarmax	Solarmax	2000	MSI
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	SOSPI	SOS Planet	2002	3D NGD
AR	Adrenaline Rush	2002	SHE	SpaceSta	Space Station	2002	3D IMAX
Beavers	Beavers	1988	SLC	SU	Straight Up: Helicopters in Action	2002	SKF
BP	Blue Planet	1990	IMAX	SuperRet	Superman Returns	2006	3D WB
Bugs	Bugs!	2003	3D SKF	SupeSpee	Super Speedway	1997	SLC
CM	Country Music: The Spirit of America	2003	GSF	TBAA	To Be An Astronaut	1992	NGD
CRA	Coral Reef Adventure	2003	MFF	Texas	Texas: The Big Picture	2003	TSHM
CV	Cosmic Voyage	1996	IMAX	TF	To Fly!	1976	MFF
Cyberwor	Cyberworld 3D	2000	3D IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
Dolphins	Dolphins	2000	MFF	TTL	To The Limit	1989	MFF
DS3D	Deep Sea 3D	2006	3D IMAX	Vikings	Vikings	2004	SHE
E3D	Encounter in the Third Dimension	1999	3D NGD	VOSAS	Voyagers of Sky and Sea	2004	MC unk
EMSH	Eruption of Mount St. Helens	1980	NGD	VOTDS	Volcanoes of the Deep Sea	2003	SLC
Everest	Everest	1998	MFF	Vulcania	Vulcania	2002	unk
ExplClub	Explorers Club	2006	BFI	WATE	Wild Australia: The Edge	1997	MSI
Extreme	Extreme	1999	GSF	Whales	Whales	1996	NGD
FEOC	First Emperor of China	1989	BFI	WOC	Wings of Courage	1994	3D SPC
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WS3D	Wild Safari 3D	2005	3D NGD
FON	Forces of Nature: Natural Disasters	2004	NGD	WTW	Wired to Win	2005	NGD
Galapago	Galapagos	1999	3D IMAX	YBS	Young Black Stallion	2003	BVP
GC	Grand Canyon: The Hidden Secrets	1985	NGD	Yell	Yellowstone	1994	NGD
GF	Gold Fever	1999	SKF	ZC	Zion Canyon	1994	BFI
GN	Great North	2000	BFI				
Greece	Greece: Secrets of the Past	2006	MFF				
HaunCast	Haunted Castle	2001	3D NGD				
HB	Human Body, The	2001	NGD				
HC	Hail Columbia!	1982	IMAX				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HH	Hidden Hawaii	1992	NGD				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
M3D	Misadventures in 3D	2003	3D NGD				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D IMAX				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
Niagara	Niagara	1987	NGD				
OnGuard	On Guard	1999	unk				
OO	Ocean Oasis	2000	SFI				
OrigLife	Origins of Life	2001	BFI				
OW3D	Ocean Wonderland 3D	2003	3D 3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
Poseidon	Poseidon	2006	WB				
Pulse	Pulse: A Stomp Odyssey	2002	GSF				

Summer 2006 Bookings Count

# Film	# Film	# Film	# Film
112 SuperRet	8 Cyberwor	2 Galapago	1 ROF
89 AntBully	8 RATW	2 Kilimanj	1 SAA
84 Poseidon	8 Whales	2 M3Dcc	1 SacrPlan
69 DS3D	7 Beavers	2 Niagara	1 Seasons
44 WS3D	7 Everest	2 RovMars	1 SFTGS
42 FON	7 Solarmax	2 SU	1 Skydance
38 FightPil	7 Trex	2 ZC	1 SOA
38 Sharks3D	6 ALBT	1 AEK	1 SupeSpee
37 MagDes	6 Dolphins	1 AIA3D	1 TBAA
31 L&C	6 VOTDS	1 AIWC	1 Texas
28 HB	5 Alaska	1 Alamo	1 TTL
27 Greece	5 Amazon	1 Apollo13	1 VOSAS
26 MOE	5 E3D	1 CM	1 Vulcania
22 WTW	5 LS	1 CV	1 WATE
21 MOTN	4 Antarc	1 EMSH	1 WOC
19 AR	4 GN	1 Extreme	1 YBS
17 GC	4 ITD	1 FEOC	1 Yell
14 Bugs	4 MOF	1 GF	
14 CRA	4 MOTM	1 HC	
14 HaunCast	4 Pulse	1 HCBTD	
12 MysticInd	4 SOSPI	1 HH	
11 OW3D	4 TF	1 JGWC	
11 Roar	4 Vikings	1 LOLL	
11 SpaceSta	3 Africa	1 M3D	
9 JIAC	3 ExplClub	1 OnGuard	
9 NASCAR	2 AJ	1 OrigLife	
9 OO	2 AOTD	1 Ozarks	
8 AlienAdv	2 BP	1 Rheged	

Directory of Organizations Mentioned in this Issue of LF Examiner

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SHORTS

Superman watch

Superman Returns opened in 4,065 conventional and 76 IMAX theaters in North America on June 28, grossing \$84.2 million in its first five days, of which \$5 million came from the LF theaters. This breaks the five-day record of \$3.1 million set by *Batman Begins* last summer. Four scenes in the film, totaling twenty minutes, were converted to 3D for the DMR edition, the first time a live-action film has received this treatment.

According to **Imax Corporation**, in *Superman's* first full week the domestic IMAX screens took in \$6.83 million, a per-screen average of nearly \$90,000. Representing 1.8% of all screens, IMAX houses generated 6.3% of the domestic box office. The 11 international theaters that opened the film on June 28 took in \$747,000 the first week, a per-screen average of \$67,888. Another 24 international IMAX theaters opened the film in the following weeks.

As this issue went to press, exactly four weeks after it opened, *Superman* had grossed \$20.7 million.

As in the case of previous DMR blockbusters, the 15/70 version has proved to have better staying power than the 35mm. According to *Box Office Mojo*, between the first and second weekends income from conventional screen fell by 58%, but IMAX grosses dropped only 27%. Similarly, between the second and third weekends 35mm declined by 47%, but LF only 21%. After 19 days, the cumulative domestic total was \$163.6 million, of which \$14 million (8.6%) came from IMAX theaters.

Continuing the storylines of the 1978 and 1980 Christopher Reeve films, *Superman Returns* has received wide critical acclaim, although relatively few reviewers commented on, or even saw, the IMAX 3D version, which was not screened for the press before opening day. One of the few who did, **John Monaghan** of the *De-*

troit Free Press, was not impressed, saying that the 3D version "doesn't fly" and has "little of the magic" of the 3D edition of *The Polar Express*.

Presenting a film only partly in 3D required Imax to develop and install in every theater a device that inserts and removes the polarizers from the projection path at the appropriate moments, to avoid unnecessarily dimming the 2D portions of the 150-minute film. Green and red glasses symbols at the bottom of the frame advised viewers when to put on and remove their 3D glasses.

Work on the 3D conversion and prepar-

rected by **Robert Zemeckis** (who also directed *The Polar Express*), opened on July 21 in 3,553 theaters. It earned \$23 million in its first weekend, of which an estimated \$2.6 million (11.3%) came from 163 digital 3D screens, 4.6% of the total screen count. Thus, the per-screen average for digital 3D was 2.5 times higher than for 35mm. While not quite as impressive as the 3.5 ratio obtained by *Superman Returns* in IMAX 3D (see item above), it is another sign of 3D's drawing power. The performance of *Monster House* will likely be depressed by the opening, a week later, of the animated *The Ant Bully* in IMAX 3D, and another animated title, *The Barnyard* (which is neither IMAX nor digital 3D), a week after that.

Monster House is the second film to be released in digital 3D, following last fall's *Chicken Little*, which grossed \$40 million in 3,654 theaters in its opening weekend, \$2.1 million of which came from 79 digital 3D theaters (a 2.4 earnings-to-screen ratio). It ultimately grossed \$314 million worldwide. The number of installed digital 3D theaters has doubled in the nine months

between the two releases.

Erie, PA, 8/70 theater opens

The **Tom Ridge Environmental Center** opened on May 26 in Erie, PA, near the entrance to Presque Isle State Park. The 65,000-square-foot (6,000-square-meter) multi-purpose facility serves as a visitor center for the park and includes a 175-seat **Kinoton**-equipped 8/70 theater with a screen 33x45 feet (10x14 meters). The center includes exhibit space, classrooms, a 75-foot (23-meter) tower overlooking Lake Erie, and a research wing shared by a consortium of local environmental and educational organizations studying the ecology of the park and the region. The state park and its beaches serve four million visitors a year.

(see **SHORTS** on page 20)



Monster House opened in 200 digital 3D theaters.

ing a record number of prints continued until the last minute. Most theaters received their prints only a few days before opening day, and many projectionists had to scramble to assemble the 100 rolls of film, a process that typically took about 24 solid hours of work, in time for the first show. In at least one case, at the **Showplace IMAX Theatre** in Evansville, IN, a shipping delay caused the cancellation of the first scheduled show, the "sneak preview" set for 10 p.m. Tuesday, June 27. However, almost all theaters reported sold-out shows and long lines for most of the first weekend.

Monster House opens in digital 3D

Monster House, an animated humorous horror story from **Columbia Pictures**, produced by **Steven Spielberg** and di-